

UNIVERSIDAD COMPLUTENSE DE MADRID

FACULTAD DE BELLAS ARTES



TESIS DOCTORAL

**The museum education archive: Tate and the
Pedagogical Museum for Children's Art as case
studies**

**El archivo de educación en museos: Tate y el
Museo Pedagógico de Arte Infantil como casos
de estudio**

MEMORIA PARA OPTAR AL GRADO DE DOCTORA

PRESENTADA POR

Sara Torres Vega

DIRECTORAS

**Noemí Ávila Valdés
María Acaso López-Bosch**

Madrid, 2017

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nas nacido, lleno de esperanza, consciente de es
amado a cumplir una importante función social, qu
lesempeñar, el MUSEO DE ARTE INFANTIL está neces
apoyo de Organismos e Instituciones, de los niños
adultos, de la sociedad que le ha hecho na
os tiene su esperanza en el museo para echar a anda
recer, fortalecerse y renovarse, para satisfacer
uamente las exigencias de la propia sociedad a l
tenece.

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The Metropolitan Museum of Art (1913) *Kindergarten class from P.S. 116 in the Arms and Armor galleries*. New York: Metropolitan Museum of Art Archives

MuPAI (1981) *Foundational text*. Madrid: MuPAI Archives

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Alguien me dijo una vez que cuando uno escribe una tesis, se despierta, se levanta, desayuna, trabaja, se ducha, se acuesta y sueña con el tema sobre el que escribe. No he sido consciente hasta haber pasado este proceso de cuánta razón tenía. Hasta tal punto es cierto que no puedo agradecer sin salirme del tema.

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En archivística, el principio de *provenance* (de procedencia) prevalece sobre todos los demás. Este principio alude al origen de algo y pertenencia de un elemento. Este principio da sentido a los documentos que tenemos delante dándole contexto y sentido. En mi caso, este principio es mi familia. A ti mamá, porque siempre estuviste segura (incluso más que yo) de que debía estudiar Bellas Artes. A ti papá, por ser la mejor persona que conozco. A María y Marina, porque si no hubiera sido por vosotras, no sé qué habría sido de mi educación... las principales enseñanzas de la vida, las he recibido de "las mejores hermanas".

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Resumen

INTRODUCCIÓN Con el desarrollo de la educación en museos como campo de estudio, muchos esfuerzos se han llevado a cabo con el fin de preservar su historia y establecer un sistema de documentación y archivo para fortalecer su posición como disciplina dentro del amplio trabajo que se realiza en los museos. A pesar de que esos esfuerzos han sido grandes, la situación de la educación en museos (historia, identidad y propósito) está aún por definir en muchos casos.

Durante los cuatro años en los que se ha llevado a cabo esta investigación, gracias a una Beca Predoctoral de la Universidad Complutense de Madrid, hemos elaborado un protocolo de archivo para actividades educativas llevadas a cabo en museos. Este protocolo se ha desarrollado tanto desde las necesidades de los profesionales de la educación en museos como desde las inquietudes de aquellos que tienen interés en estudiar la documentación producida en torno a las experiencias educativas de los museos. Este protocolo se ha materializado en dos prototipos con dos formatos diferentes. El primero es el archivo como plataforma online. El segundo es el archivo como evento. Ambos prototipos nos han servido para saber si el archivo de actividades educativas en museos mejora su visibilidad y transcendencia en dos casos concretos: Tate y el Museo Pedagógico de Arte Infantil. Por tanto, nuestra hipótesis es:

El archivo de educación en museos para la documentación, organización y conservación de las experiencias educativas, mejora la visibilidad y transcendencia de la función educativa de la Tate y el Museo Pedagógico de Arte Infantil.

OBJETIVOS Los objetivos de esta investigación son los siguientes:

Analizar el estado de la cuestión de la educación en museos para especificar qué contribución puede ofrecer la creación de un archivo de educación en museos.

Definir el concepto de archivo desde distintos puntos de vista con el propósito de describir el concepto en su complejidad.

Discutir la situación de los archivos en el contexto específico de los departamentos de educación en museos con el fin de resumir el estado de la cuestión.

Hacer una lista de aquellos temas que tienen implicaciones directas en la creación de un archivo de educación en museos con el fin de identificar el modelo más adecuado para este

contexto.

Interpretar los temas clave para hacer una propuesta concreta para el archivo de educación en museos (operacionalización de conceptos).

Analizar la situación de los departamentos de educación en museos en términos de archivo en los casos de la Tate y el Museo Pedagógico de Arte Infantil para considerar qué acciones deben llevarse a cabo en cada caso.

Resumir las características y requerimientos del archivo de educación en museos para establecer unos parámetros de creación del archivo.

Producir un archivo de educación en museos que encarne las características previamente definidas y que incluya materiales procedentes de dos casos concretos: Tate y el Museo Pedagógico de Arte Infantil.

Desarrollar una correspondencia entre las características del archivo y unos índices que prueben que los requerimientos del archivo han sido alcanzados.

Evaluar si el archivo creado se corresponde con las características previamente establecidas.

Valorar si el archivo creado hace la función educativa más visible y trascendente en los casos de la Tate y el Museo Pedagógico de Arte Infantil (como se establece en la hipótesis).

Generar nuevas propuestas para la mejora del sistema de archivo de actividades educativas en museos para que puedan ser utilizadas en otros contextos.

Escribir una memoria que incluya todo el desarrollo de esta investigación de manera comprensible con el fin de compartir los hallazgos con el resto del campo de estudio.

METODOLOGÍA Esta investigación se ha desarrollado en las siguientes fases:

1- Fase de observación o prediseño.

En esta fase hemos recogido datos relacionados con los indicadores empíricos seleccionados, que en este caso vienen relacionados por las categorías. Estas categorías son los temas clave a tener en cuenta a la hora de crear un archivo de educación en museos. Estos temas clave son el resultado de:

- Entrevistas personales semiestructuradas
- Observación participante en diferentes archivos y programas educativos.

- Grupos de discusión con usuarios potenciales del archivo.

Una vez delimitadas las categorías, hemos establecido la primera fase de la operacionalización de conceptos: la conceptualización.

2- Fase de Generalización empírica o diseño de archivo: Inducción de la teoría inicial.

En esta fase, hemos elaborado una serie de conclusiones que sirven como requisitos a la hora de diseñar un archivo de educación en museos que cumpla con las expectativas de sus usuarios. Hemos concluido que el protocolo meCHive está preparado para ser aplicado en un caso real.

3- Fase de Contraste de hipótesis o Evaluación del protocolo (meCHive) a través de los estudios de caso en la Tate y en el Museo Pedagógico de Arte Infantil.

La fase de contraste incluye la prueba en un contexto museístico real: Tate y el Museo Pedagógico de Arte Infantil (MuPAI).

Para contrastar la hipótesis hemos establecido tres grupos para un estudio temporal longitudinal en el que en cada grupo (con características similares) hemos establecido un subgrupo experimental y un subgrupo de control. A través de la estrategia de la encuesta, y comparando las respuestas tanto del grupo de control (no expuesto al archivo), como el grupo experimental (expuesto al archivo), podemos confirmar o negar nuestra hipótesis inicial.

RESULTADOS Tras la puesta a prueba del archivo de educación en museos con diferentes tipos de usuarios podemos confirmar las hipótesis planteadas en esta investigación.

CONCLUSIONES La creación del archivo de educación en museos conlleva desde desafíos institucionales hasta en muchos casos la imposibilidad práctica, económica y de tiempo en muchos contextos. Sin embargo, la conclusión principal que extraemos es que, pese a las dificultades y desafíos, es necesaria la creación de un archivo de educación en museos para mejorar la visibilidad y trascendencia de las actividades educativas desarrolladas en museos.

Abstract

INTRODUCTION As museum education has developed as a field of study, many efforts have been made with the purpose of preserving its history and establishing a documentation and archiving system that strengthens its position as a discipline in the broader work that museums carry out. Despite the big efforts that have been made, the museum education situation (its history, purpose and identity) is yet to be defined in many places.

During the four years this project has been carried out thanks to a Predoctoral Scholarship granted by the Complutense University of Madrid, we have elaborated an archival protocol for educational activities in museums. This protocol has been developed while analyzing the necessities of the museum education professionals as well as the concerns of those interested in studying the documentation produced around the educational experiences in museums. This protocol has been materialized in two prototypes that have two different formats: The first one is the archive as an online platform. The second one is the archive as an event. Both prototypes have served to see if the archive for educational activities improves the visibility and meaningfulness of two museums specifically: Tate and the Pedagogical Museum for Children's Art. Therefore, our hypothesis is:

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of Tate and the Pedagogical Museum for Children's Art to others.

AIMS The aims of this research are the following:

Analyze the state of play in museum education so as to specify what contribution the creation of a museum education archive can offer.

Define the concept of archive from different points of view with the purpose of describing the concept in its complexity.

Discuss the situation of archives in the specific context of museum education departments in order to summarize the current state of the art.

List the key topics that have direct implications in the creation of a museum education archive to identify the most suitable archive model for museum education.

Interpret the key topics to make a specific proposal for the museum education archive (concept operationalization).

Analyze the situation of the education departments in terms of archiving educational experiences at Tate and the Pedagogical Museum for Children's Art.

Outline the features and requirements of the museum education archive so as to establish the archive creation parameters.

Produce a museum education archive that meets the features previously outlined and that includes materials belonging to the specific case studies: Tate and the Pedagogical Museum for Children's Art.

Develop a correspondence between the features of the archive and the rates that prove that the requirements previously outlined have been met.

Evaluate if the created archive meets the features outlined in previous phases so as to proceed to testing it in the case studies.

Assess whether the created archive makes the educational function of the museums more visible and meaningful in the cases of Tate and the Pedagogical Museum for Children's Art (as expressed in the hypothesis)

Generate new proposals for improvements of the archiving system of educational activities in museums so as to allow other institutions to put them into practice.

Write a thesis that collects the whole process' experience in a structured and comprehensible manner so as to share our findings with the field.

METHODOLOGY This research has been developed in the following phases:

1. Observation and pre-design

In this phase, we gather data related to the empirical indexes that are related to the categories. These categories are referred to in the text as "key topics" to take into account when creating a museum education archive. Once the categories are outlined, the categories enter the process of conceptualization.

These Key topics are the result of:

- Semistructured in-depth interviews.

-
- Participatory observation in different archives and educational programs.
 - Discussion groups with potential archive users.

Having outlined the key topics, we establish the first phase of the concept operationalization.

2- Empirical Generalization and archive design (initial theory induction).

In this phase we elaborate a set of conclusions that are necessary when designing a museum education archive. We conclude that the archive protocol is ready to be applied in a real context.

3- Hypothesis' contrast of evaluation of the meCHive protocol in the case studies of the Tate and the Pedagogical Museum for Children's Art.

The phase of hypothesis contrast include the test of the archive in real case studies: Tate and The Pedagogical Museum for Children's Art (MuPAI).

So as to contrast the hypothesis we have established three groups for a temporary longitudinal study. We have established in each group an experimental subgroup and a control subgroup. Through the strategy of the survey, comparing each group's answers (control groups without archive exposure and experimental group with a 2-hour exposure to the archive) we have the data to confirm or reject our hypothesis.

RESULTS After testing the museum education archive with different kinds of users we can confirm the hypothesis contemplated in this research.

CONCLUSIONS The creation of a museum education archive encompasses many different challenges. In many cases we recognize the practical and economic impossibility of creating it from scratch. However, the main conclusion we draw is that despite the challenges and difficulties, the creation of a museum education archive is necessary to improve the visibility and meaningfulness of the educational activities developed in museums.

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1

INTRODUCTION

1.1 Key words

1.2 Content Organization

1 INTRODUCTION

I STARTED WORKING IN MUSEUM EDUCATION in 2013 merely by chance. I had finished my Fine Arts degree in 2010 and in the absence of a better plan I enrolled in a Master's Degree in high school education because it felt like some day, I thought, I would need health insurance. While I had been working in restoration, sculpting, international cooperation and performing with moderate success, making ends meet was a monthly adventure. To have a chance of having a stable salary, education seemed a good profession. Later I discovered this was not as simple as it seemed.

Then, in 2012 I received a four-year grant to do a PhD in Art Education. My headquarters were the Pedagogical Museum for Children's Art (MuPAI) at the Fine Arts Faculty at the Complutense University in Madrid. At the time, my experience in art education was a three-month internship in a high school, two months teaching Art in an Orphanage in India, itinerant educational shadow theatre performances in different towns of Segovia with limited access to cultural institutions and occasional substitutions in adult classes in different cultural centers. After these random (and anarchical) experiences, a museum felt like a cold place where learning was dead before it was born. However, I was ready to give it a try.

Not longer after I joined the museum, the MuPAI proved me wrong. Every day there was an activity, the MuPAI was buzzing with energy and opportunities for learning were huge. My previous training, however, hadn't prepared me for a context like this. I needed to know more about the previous experiences at the MuPAI, its ethos and theory behind its educators' actions. Memory and legacy was something I had been working on in projects in sculpture with a series called Ayllón's memory that consisted of modeling people from Ayllón while they explained their memories of the first Spanish Republican Pedagogical Missions. Also in my experience with international cooperation in India, I had learnt from my project's director, José Luis Gutierrez, the importance of documenting invisible stories. In my new job, I wanted to follow that train of thought. I wanted to know what had been previously done at the MuPAI. At the end of the exhibition room (the only one there is at the MuPAI) there was a room with a label on it saying "Archive". Of all places in the MuPAI what I was looking for had to be there. What I found when I opened the door cannot be explained with words. An image would serve better (Illustration 1).



Illustration 1 Torres, S. (2012) *The Pedagogical Museum for Children's Art Archive*.
Madrid: Personal Collection



Illustration 2 Torres, S. (2015) *Tate's storage room*. Madrid: Personal Collection

There was no way I could know if amongst all that amount of random materials I would be able to find what I was looking for. Then I thought that the MuPAI, as it is a university museum that doesn't have specific staff in charge of it except for the director, Manuel Hernández Belver and the Activities coordinator, Noelia Antúnez, no one felt that maintaining MuPAI's archive was amongst their duties. The casual short-term workers didn't have time to worry about the state of the archive. However each year or so it was put in order, but in a few days it returned to this chaotic state.

But the MuPAI's archive wasn't really the problem. It wasn't about putting things in order in a storage room. That was anecdotal. It was about preserving the educational legacy. An educational legacy that wasn't even there, in that chaotic room. It was in different hard disks, in theses, and above all, in the processes of change the participants experienced after taking part in the museum's activities. Making sense of all of it and putting it in a meaningful and visible way was the challenge. A challenge I would need help to tackle. For that reason I decided that I needed to talk to people in other museums to know how they were preserving their educational experiences. To my surprise, this problem was not uncommon. In fact, it was to some extent ubiquitous.

That realization led me to spend 6 months at Tate (London) diving into their archival collection on education and talking to the people involved in the process. There, I came to realize that even if Tate and the MuPAI were diametrically different in terms of context, amount of activity or length in their museum history, and museum type, in terms of archiving learning experiences both museums were facing similar problems (Illustration 2)

Finding ways of archiving learning experiences in museums was no longer MY problem. It was the whole museum education profession's problem. And then as I had become part of the museum education community, it was OUR problem.

This thesis is written from OUR perspective as a profession, through including as many voices as we have been able to capture, describing the process of detecting this situation, analyzing it and trying to transform it.

1.1 Key words

This thesis deals with the intersection of three fields: archives, museums and education. This project has been implemented in two case studies: the Pedagogical Mupeum for Children's Art and Tate. So as to specify what we mean with each term referring to each of the key words, we proceed to briefly define them.

ARCHIVES An archive is an accumulation of historical records or the physical place they are located ("Glossary of Internet and Library Terms", 2016) Archives contain primary source documents that have been accumulated over the course of an individual or organization's lifetime. They are kept to show the function of that person or organization. Professional archivists and historians generally understand archives to be records that have been naturally and necessarily generated as a product of regular legal, commercial, administrative or social activities. They have been metaphorically defined as "the secretions of an organism" (Galbraith, 1948, p.3) and are distinguished from documents that have been consciously written or created to communicate a particular message to posterity. In this thesis, this term is used according to this definition. However, this definition can lead to many archival formats ranging from exhibition displays, performance, online platforms or events to mention a few. This complexity of approaches to the concept of archive can be read in chapter 3.2 Tool: The Archive.

MUSEUMS A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. For the purposes of this thesis, we are considering all kinds of museums. Even if most references in the text relate to Art museums and galleries specifically, the problem we are dealing with in this thesis is suffered equally in all kinds of museums, no matter the nature of their collections. This position is in line with the tendencies of seeing the museum as an interdisciplinary place. In Nicholas Serota's words, the museum should offer "a series of arguments, rather than simply a collection of pictures" (Tomkins, 2016). These arguments in this research can be applied to different types of museums. Furthermore, this choice supports the idea that "the boundaries that currently separate types of museums must in future become far more permeable" (Gaskell, 2012, p.87). This concept and the role education plays in it is explained in the chapter 3.1 Context: Museum Education of this thesis.

MUSEUM EDUCATION Museum education is a specialized field devoted to developing and strengthening museums' role as a public institution. The main purpose of museum education is to enhance the visitors' ability to understand and appreciate museum collections. As museums are intrinsically educational institutions it is difficult to limit what museum education is or isn't in a museum. The ICOM defines education as "putting into practice the appropriate means to ensure training and development of human beings and their skills. Museum education can be defined as a

set of values, notions, knowledge and practices with the purpose of ensuring visitors' development. Aimed at providing culture, education is mainly based on pedagogy, development and fullness as well as on the learning of new skills" (Mairesse & Desvallées, 2010, p.31). Museums as contexts for learning are primarily framed under the concepts of non formal and informal learning. Non formal learning covers various structured learning situations which do not have the level of curriculum, syllabus, accreditation and certification associated with formal learning. Non formal learning does, however, have a structure behind the initiatives to make learning happen. Informal learning typically takes place naturally and spontaneously as part of other activities. Museum education departments usually work towards the idea of non formal learning, establishing goals, methodologies and strategies. However, informal learning is ever-present in the museum practice. Formal learning can take place in the actions carried out by museum education departments in collaboration with formal learning settings like universities, schools or colleges. The museum education concept is explained in detail the chapter 3.1 Context: Museum Education of this thesis.

For the purposes of this research, we are limiting this concept to the activities that museum education departments carry out. Museum education departments work with museum visitors and with specific audience groups such as families, disabled people, young people, elderly people or early years groups, and with the wider public.

We consider framed within this definition concepts such as mediation, interpretation, interpretation, instruction, museum pedagogy, museum didactics, cultural dissemination/ action/ communication, cultural animation, heritage education, public/ audience engagement, gallery education/ learning/ experience/ conversation or whatever name they receive as we consider them to have similar purposes. However, as all of these terms correspond to a certain approach to the profession, in the following lines we define each of them.

MEDIATION: According to Mairesse & Desvallées (2009) mediation is the translation of the French *médiation*, which has the same general museum meaning as 'interpretation'. Mediation is defined as an action aimed at reconciling parties or bringing them to agreement. In the context of the museum, it is the mediation between the museum public and what the museum gives its public to see. Etymologically we find in mediation the root *med*, meaning 'middle', a root which can be found in many languages besides English (Spanish *medio*, German *mitte*) and which reminds us that mediation is connected with the idea of being in the median position, that of a third element which places itself between two distant poles and acts as an intermediary (p.46-47). In museology the term mediation has been in frequent use in France and in European French speaking zones for more than a decade, when speaking of "cultural mediation", or "scientific mediation" and "mediator". Essentially it refers to a whole range of actions carried out in a museal context in order to build bridges between that which is exhibited (seeing) and the meanings that these objects and sites may carry (knowledge). Mediation sometimes seeks to favor the sharing of experiences and social interactions between visitors, and the emergence of common references. This is an educational communication strategy,

which mobilizes diverse technologies around the collections exhibited to give visitors the means to better understand certain aspects of these and to share in their appropriation (p.48).

INTERPRETATION: Interpretation as a concept assumes a divergence, a distance that must be overcome between that which is immediately perceived and the underlying meanings of natural, cultural or historical phenomena. Like means of mediation, interpretation materializes in interpersonal human actions and in aids which enhance the straightforward display of exhibited objects to suggest their meaning and importance. Born in the context of American natural parks, the notion of interpretation has since expanded to mean the hermeneutic nature of the experience of visiting museums and sites. Thus it can be defined as a revelation and unveiling which leads visitors to understand, and then to appreciate, and finally to protect the heritage which it takes as its object (Mairesse & Desvallées, 2009, p.48). In some museums the Interpretation department belongs to the Education department or is constituted as an independent team that works cross-departmentally. This team is usually in charge of interpretive planning, development for exhibitions and interactive learning experiences. Staff collaborates with content and design specialists to develop exhibitions, interpretive multimedia, interactive learning spaces, and other hands-on opportunities. Their work is informed by audience research and evaluation, standards for physical and intellectual accessibility and current learning theories.

INSTRUCTION: Instruction is the facilitation of another's learning. The word instruction has been traditionally related to teaching in primary and secondary institutions. However, it is a common way of naming the educational practice at museums. In daily conversations, instruction can be used with the same meaning as museum education, interpretation or mediation. However, instruction as a concept enhances the existence of a structured plan and a set of goals that the educational interaction in the museum needs to cover so as to be successful. While mediation and interpretation processes can lead to open ended discussions, instruction at the museum is usually aimed at specific outcomes.

MUSEUM PEDAGOGY: The nature of learning in a museum has led to the discussion of whether there is a context-based distinctive pedagogy (Foreman-Peck & Travers, 2013). Even if constructivism has significantly influenced the design of learning programs and the interpretation and display of objects, the museum context offers some specificity that no other context offers (See 3.1.3.1). Being the word "pedagogy" or its derivations present in the museum departments' denomination, stresses the aspect of the profession as a discipline that deals with the theory and practice of education; it thus concerns the study and practice of how best to teach. There are different derivations of the word "pedagogy" that can be found in the names of the departments that are responsible for this activity like "Pedagogical center", "Center for Pedagogical Action" or "Pedagogical department". According to Mairesse & Desvallées (2009) pedagogy refers more to childhood and is part of upbringing (p. 32).

MUSEUM DIDACTICS: In general terms didactic is considered as the theory of dissemination of

knowledge, the way to present knowledge to an individual whatever his or her age. Education is wider, and aims at the autonomy of the individual (Mairesse & Desvallées, 2009, p.32). There are different combinations and derivations of the word "didactic" that can be found in the names of the departments that are responsible for this activity like "Didactics Department" or "Didactic Office".

CULTURAL DISSEMINATION / ACTION / COMMUNICATION: The activity carried out by the museums' dissemination area is aimed at the ultimate objective of taking the museums to society. This area includes, therefore, all of the strategies that make it possible to achieve the museums' communication, contemplation and education objectives ("Introduction to dissemination and communication in the Museums", 2016).

CULTURAL ANIMATION: Cultural animation, from the French *animation socio-culturel*, is a term that has gained increasing use internationally to describe community arts work which literally animates, or "gives life to," the underlying dynamic of a community. The *animateur* is a community artist who helps people create and celebrate their own culture, drawing freely on the particular aspirations, myths, ethnic or historical heritage that bind them as a community. The *animateur* is a catalyst and synthesizer, as well as an organizer of work and an imparter of skills. Living and working in the mainstream of community life, the *animateur* comes to know the community intimately and is accepted as one of the community. Animation work, by definition, involves people in a process of channeling their own creative energy toward a common goal. The process, as much as the product, enriches community life and imparts a sense of common identity ("Cultural Animation", 2011). Some museums have decided to approach the educational activity from this perspective.

HERITAGE EDUCATION This emerging field tries to define and think about heritage from an educational perspective. Part of this kind of education is the work carried out in museums.

PUBLIC / AUDIENCE ENGAGEMENT. The term "engagement" has become increasingly more common when describing the educational activity in museums. In some museums, specific teams for public or audience engagement have been formed. Teams in charge of audience engagement focus on helping align the various visitor-focused departments (education amongst them) and, in so doing, create a team that thinks, talks and works to more effectively engage with current and future museum audiences. They are advocates for the visitor and their goal is to champion its needs, wants and ways of engaging with the museum. By doing this, they can make the necessary decisions and plans to better reach and provide for such audiences now, and to increase its audiences for the future.

GALLERY TEACHING/ EDUCATION/ LEARNING/ EXPERIENCE / CONVERSATION are terms used to describe a field which aims to widen access to the visual arts. Galleries and visual arts organizations are social spaces which can respond to the needs of a wide range of audiences. They aim to encourage access both for those familiar with the visual arts and for new visitors. Many galleries and art museums around the world have gallery education departments and run programs

working with artist educators, artists, teachers and community leaders. Gallery education continues to develop in response to changes in art practice, changes in audience needs, and changes in formal and informal education. Gallery education does not only take place within galleries, but in workshops and artists' studios, in schools, public spaces, and in the community ("engage", 2016).

PEDAGOGICAL MUSEUM FOR CHILDREN'S ART The Pedagogical Museum for Children's Art (MuPAI) is a university museum that is part of the Faculty of Fine Arts at the Complutense University of Madrid. It was created in the Chair of Pedagogy at the Faculty of Fine Arts in Madrid. Its founder was Manuel Sánchez Méndez in 1981. The foundational aim of this museum was to improve the resources of the teachers' training and to be a center for documentation where plastic and artistic expression could be studied. Furthermore it was established as a place where children and teenagers could meet. Currently, it is a museum devoted to children's art and its pedagogical function. It understands the child as a creative source. This museum is explained deeply in the chapter 4.3 The Pedagogical Museum for Children's Art's case study of this thesis.

TATE Tate is the name of the institution that comprises four different Art galleries. Under the same direction, the four museums are Tate Britain and Tate Modern, in London; Tate Liverpool and Tate St Ives in Cornwall. It is also worth mentioning that the Barbara Hepworth Museum and Sculpture Garden is part of the Tate family. Tate is not a government institution, but its main sponsor is the Department for Culture, Media and Sport. This gallery is explained to the extent in which it relates to education in detail in chapter 4.3 Tate's case study of this thesis.

1.2 Content organization

This thesis has been organized into six chapters:

1- Introduction This chapter introduces the topic, the key concepts necessary to contextualize this research and the content organization.

2- Justification This chapter introduces the research problem that this project addresses. This is followed by a study of previous studies that have addressed a similar issue. Once the precedents are presented, we are able to enunciate the hypothesis and the aims of this research. This section ends with the systematization of a research methodology that can establish if the hypothesis is either valid or invalid through the accomplishment of the aims. This section includes the research design, an explanation of the theory that frames this research, the strategies used along with the data gathering and sampling techniques. As a means of a summary, the research phases section goes through each of the aims contemplated in this research, explaining in detail the strategies, data gathering and sampling techniques used in each case. A chronology of the main actions taken is the final part of this section.

3- Referential framework This chapter has been called referential framework because it includes a relation of elements that are not always extracted from theory that frame this research. Part of the data analysis extracted from interviews, observation and object study is mixed with bibliographical references. The reason behind this is that theoretical sources were not detailed enough to offer specific information neither on archives nor about museum education. However, it was the complete absence of theoretical information on the museum education archive as a concept that prevented us from considering this section as uniquely theoretical. This long chapter is divided in three parts:

Contexts: Museum Education. The context of this study has been defined as museum education because the materials intended for the archive proposed are produced by this context. This section includes reflections on the consideration of museums as places for learning, the importance of education in the museum, the educational principles in museums and the ways in which the museum thinks that people learn. These matters are discussed from theory and from practice and the responses do not always coincide. This difference serves as a gap to fill with the creation of the tool: the archive

Tool: The Archive. The archive is the tool we study in this chapter. As this tool is not part of what is considered to be the branch of knowledge in which this thesis is inscribed (Fine Arts), we describe it in general terms first and after we discuss the specific ideas that are relevant for this research.

Proposal: The Museum Education Archive. This proposal emerges from the fieldwork and data analysis belonging to the pre-archive creation phase, and is later informed and contrasted with theory. This process is divided in three sections:

The first one defines what the museum education archive is for different museums and different realities. We define it through asking questions like who archived, to whom do we do it, what are archives, how the process is made and why we are doing it.

After defining what archiving museum education experiences, and detecting issues, the second section tries to imagine a better way of archiving learning experiences through the views of their potential users: museum educators, future museum educators and other professionals interested in the creation of the tool.

The third section focuses on the possibility of creating the museum education archive, considering six topics that are highlighted by the museum education community (that includes both educators and participants) as key for preparing a set of guidelines for the actual creation of the archive.

The fourth section of the proposal chapter ends with a reflection on the museum education archive as a tool for legitimization of the museum education profession.

This Referential Framework ends with a set of conclusions around the context, the tool and the proposal of this study.

4- Empirical framework: This chapter has been named empirical given that it puts all that has been expressed in the Referential framework into practice. It is divided in five sections:

The meCHive protocol takes the key topics for creating a museum education archive presented in the referential framework and transforms them into a set of guidelines. Through these guidelines, we create a prototype.

The prototype: meCHive online platform and event. Following the meCHive protocol, we create two prototypes: the online platform and the event. This section describes the technical and content features of both. This section ends with an evaluation of the prototypes to see if they meet the guidelines outlined in the protocol.

The Pedagogical Museum for Children's Art (MuPAI) case study section explains the situation of the MuPAI in terms of archiving learning experiences. This is followed by the description of the application of the meCHive protocol and its inclusion in the meCHive prototypes. The practical application of it is evaluated so that we can either validate or invalidate the hypothesis in MuPAI's case.

The Tate's case study section explains the situation of the Tate in terms of archiving learning experiences. This is followed by the description of the application of the meCHive protocol and its inclusion in the meCHive prototypes. The practical application of it is evaluated so that we can either validate or invalidate the hypothesis in Tate's case.

This chapter ends with a set of conclusions on the empirical framework.

5- Conclusions. This chapter goes through each of the aims of this research to see if they have been accomplished. Finally, the hypothesis is validated or invalidated according to the results. As part of this chapter we enumerate the contributions this research constitutes to the field and we include a list of publications in journals, books and proceedings that have disseminated this study in different forums.

6- Proposals for future research. This final chapter explains what the next steps for this project might be.

The final sections of this thesis consist of the cited bibliography (bibliographic references, searched bibliography and web).



HYPOTHESIS

AIMS

RESEARCH DESIGN

RESEARCH THEORY

RESEARCH
STRATEGIES

DATA
GATHERING
SAMPLING
TECHNIQUES

DOCUMENTARY

SURVEY

PARTICIPATORY

ICOM-C

G
R
O
U
N
D

DESCRIB

FEATU

CONTROL
OBSERVA



2

JUSTIFICATION

2.1 Precedents

2.2 Hypothesis

2.3 Aims

2.4 Research Methodology

Images:

Torres, S. (2016) Justification. Collage including the following images:

Torres, S. (2015) Research Methodology. Madrid: Personal Collection

Torres, S. (2015) *Map of precedents*. Madrid: Personal Collection

2 JUSTIFICATION

Each generation seems to start over again repeating rather than building on the mistakes and successes of the past. (Council on Museums and Education in the Visual Arts, 1978)

THIS QUOTE FROM 1978 MAY SEEM too old to be taken into consideration nowadays, however, many museum educators have pointed out that they currently feel they are making the same mistakes over and over again rather than building on them. This feeling along with others like apathy, confusion, difficulties in building our own story line and a failing sense of direction are often suffered by museum educators. These are all symptoms of memory loss.

According to specialists memory loss is incurable but there are ways in which we can make the symptoms less damaging. Finding ways of documenting and archiving educational experiences are ways for securing the endurance of the legacy, purpose and direction of the museum education profession.

The starting point for this research deals with a problem that has been indicated as one of the reasons behind the lack of visibility of the museum education profession: the non-recognition of the profession as necessary in museums, and the struggles in being legitimated as a discipline with its own shared terminology which in turn prevent the discipline from being embedded in society.

This chapter explains the research precedents to this initiative so that we are well enough informed to be able to enunciate our hypothesis. After enunciating our hypothesis we select the necessary goals that should be accomplished before we are ready to validate or invalidate the hypothesis. The last part of this chapter, the research methodology, explains in detail what specific actions framed in theory need to be taken so as to accomplish the goals.

2.1 Precedents

Archives emerge from the necessity of having a systematic manner to organize what has happened surrounding one fact, person or institution. The precedents to this thesis are countless and belonging to different fields. We are naming those that are direct precedents in each of the key fields that this project deals with: museums, education and archives.

2.1.1 Museum Education

Museum education is a field specialized in developing and strengthening the role of museums as public institutions. The purpose and reason for museum education to exist is as open as in the day modern museums started their educational labor back in 1906 at the Museum of Fine Arts in Boston (United States of America) as documented.

There are a lot of attempts to qualify what museum education is, its purpose and framework. Amongst all of them, we consider the following to be the direct precedents to this study:

Audience and accessibility-centered (John Cotton Dana, Elaine Heumann Gurian and Stephen Weil)

Supporters of the idea of the visitor as personal meaning-makers, as a result of cultural experiences (George Hein, John Falk, and Lynn Dierking)

Have users' voices as vital to improve the projects' designs and audience communication (Kathy McLean, Wendy Pollock, and the design firm IDEO)

As of these three lines that this project assumes as intrinsic, there are a series of research projects and centers that we consider direct precedents to this research. These projects come equally from museums and universities but most of them are the result of a collaboration between these two institutions. We divide them in three different levels: international, national and departmental.

2.1.1.1 At an international level

At an international level, there have been lots of precedents of Museum Education that go back to the origins of the profession. In this section, we are only mentioning the most recent studies and conferences that have served as a framework for this research. Although many precedents are not mentioned here, they are mentioned throughout the rest of the thesis.

Committee for Education and Cultural Action (ICOM-CECA). International

The Committee for Education and Cultural Action (CECA) is one of the oldest International Committees of ICOM. With over 1,000 members from around 85 countries, CECA is also one of its largest Committees. Members are professionals working in different sectors of the museum field or in institutions related to this field, as educators, curators, professors, communication agents or interpreters interested in education and cultural action applied to a particular sort of heritage. The constant research carried out by ICOM-CECA published in different mediums has been extremely relevant for this research. For a more in-depth description of what CECA is, its goals and contributions to the museum education field, see chapter 3.1.2.1. This is a clear precedent for this study given the efforts this group makes for strengthening the position of education in the broader activity of museums.

Iberoamerican Observatory of Museums. International

The Iberoamerican Observatory of Museums (Observatorio Iberoamericano de Museos, OIM) is an interdisciplinary project for the production, management, exchange and construction of knowledge for the field of museums and Iberoamerican museology. Its mission is to propose and contribute to the development of public policies in the area of culture with information, data, synthesis and analysis of museums for social, cultural and economic development in Iberoamérica. The OIM counts on a Counselling Committee formed by the member countries of the Iberoamerican Museums program, and a Consultative Organ that includes non-member countries ("Iberoamerican Museums", 2016). So as to approach the reality of museum education practice in Iberoamerican countries, the Observatorio has been of huge interest for this research. Their actions related to the encouragement of educational activity in museums and the studies they have carried out, have given us an overview of what is being done in education in the Iberoamerican countries.

Museum Mediators (Spain, Portugal, Denmark, Estonia and Italy). International

The term "museum mediator" is closely related to the term "museum educator". However the role of the educator as a mediator has been approached from different perspectives. The pilot training courses for the Museum Mediator EU project started in Portugal on 30 September 2013. The main goal was to create a training course for Museum Mediators/ Educators, that represent the institutional and professional needs of Museums' mediation professionals in the European countries that participate in the project: Portugal, Spain, Estonia, Denmark and Italy. The course organizers included the ECCOM (Italy), Mapa das Ideias (Portugal), University of Barcelona (Spain), Eesti Rahva Museum (Estonia), Danish Centre for Arts and Interculture (Denmark), ICOM-Portugal, Instituto Politécnico de Tomar (Portugal). This course produced interesting resources that serve as an analysis of the encounters with educators and mediators from different contexts (Museum Mediators Reader. Guidelines for Museum Mediators in Europe, 2015). We had the chance to take part in this project as a participant and shared this project with the international team, which gave us tools and resources to improve the ongoing process.

Institute for Art Education (IAE) University of the Arts. Carmen Mörsch. Zurich, Switzerland

The IAE (Institute for Art Education) was formed as part of the Department of Cultural Analysis in the course of the founding of the Zurich University of the Arts. As head of the IAE since 1 April 2008, Professor Carmen Mörsch has taken the lead in implementing a conceptual reorientation of the research institute and promoting its international networking activities. Research developed at the IAE is conducted at the interface of current cultural theories, artistic processes and the theory and methodology of art education. The aim is to examine the relation between art and education, the relevance of artistic production as well as artistic practices, ways of thinking and methodology within the context of a knowledge society. The IAE conducts basic as well as applied research; its frame of reference is the working field of arts education within and outside of institutions ("ZHdK: About the Institute for Art Education (IAE) – history and profile", 2016). The following projects have deeply informed this research:

Representing Gallery Education.

Education in museums.

Education at the interface.

Gallery Education in Transformation.

Tate Research Center: Learning. London, UK

In October 2014 the Tate Research Center was launched with the purpose of promoting research and knowledge exchange in the field of learning in galleries. Part of the Learning Center is the development of PhD thesis in collaboration with other universities. Apart from working closely with this group for the development of the case study included in this research (See 4.3), we highlight two ongoing PhD projects that are direct precedents to this thesis:

Hobdy, A. (ongoing) *Learning After 'New Institutionalism': Democracy and Tate Modern Public Programme (2000-2014) (preliminary title)* Goldsmiths, University of London Supervised by Bernadette Buckley, Goldsmiths, University of London, and Dr Marko Daniel, Curator (Public Programmes), Tate

In light of recent curatorial concerns about the operation of art organisations in democratic societies (exemplified by the discourse of "New Institutionalism"), and the significant influence of art museums in the art world, this collaborative doctoral research project examines the role of the art museum in a democracy, focussing on the Tate Modern Public Programme (2000-2014). The thesis establishes a unique history of Public Programme activities at Tate Modern. Taking that history into account, it shows how learning activities in a museum use mechanisms of dialogue and participation thought essential to democracy, but also address issues of disruption and dissensus, as seen in radical democratic theory. The thesis takes into account the curatorial history of New Institutionalism and also aligns it with histories of art organizations: considering the reimagining of the process of making art public rather than the content of projects. Furthermore, by addressing the way in which museum activities like the Public Programme at Tate Modern are archived, owned or sited, the thesis draws on practical examples of organizing art and its histories. The examples chosen illustrate how art museum programming can perform a role in democratic society that goes beyond learning about art and move towards reimagining how that society functions democratically. The thesis thus argues that activities in an art museum are not models for democratic society, but represent democracy in action ("Studentships", 2016).

Ghanchi, A. (ongoing) *A Critical Analysis of Artists' Engagement with Learning Programmes at Tate 1970–2010, as Documented in Tate's Education Archive* Goldsmiths, University of London Supervised by Emily Pringle, Tate Learning, and Dennis Atkinson, Professor of Art in Education and Head of the Research Centre for Arts in Learning at the Department of Educational Studies at

Goldsmiths, University of London

This research explores how the role of the artist educator at Tate has evolved between 1970 and 2010. It looks at the agency of the artists, the negotiation of their independent practice with Tate education practices, and the extent to which this negotiation has created a reciprocal influence between the artists and Tate Learning.

The study examines the pedagogical tools used to engage audiences. In particular, the dissertation will examine how "learning", "interpretation", "access" and "inclusion" have been theorized throughout this period in relation to wider social and government policy contexts, as well as trends in art education practice ("Studentships", 2016).

Research Centre for Museums and Galleries (RCMG). University of Leicester. Leicester, UK

The Research Centre for Museums and Galleries (RCMG), at the University of Leicester's School of Museum Studies was established in 1999 with the explicit goal of pursuing research that directly engages with cultural institutions, policy makers and funders; stimulates and informs ground-breaking museum practice, particularly in relation to learning, audience engagement and social justice; benefits museum and gallery audiences and society at large by supporting museums to enhance their social, cultural and learning value ("Welcome to RCMG — University of Leicester", 2016). Among the vast activity of the research centre, we highlight the following projects for its relevance for the present research:

The Generic Learning Outcomes - Measuring Learning Impact in Museums (University of Leicester Intrepid Researcher Series) (July 2014). The Generic Learning Outcomes model (GLOs) was developed as a tool for museums, libraries and archives to demonstrate the outcomes and impact of users' learning experiences ("The Generic Learning Outcomes — University of Leicester", 2016).

The Cultural Value of Engaging with Museums and Galleries (February-June 2014). The Cultural Value of Engaging with Museums and Galleries was part of an AHRC-funded three-year Cultural Value Project which sought to establish a framework that will advance the way in which we talk about the value of cultural engagement and the methods by which we evaluate that value.

EdCOM. American Alliance of Museums. USA

The American Alliance of Museums' Education Professional Network (EdCom) advances the purpose of museums as places of lifelong learning, serves as an advocate for diverse audiences and educators, and promotes professional standards and excellence in the practice of museum education. For a more in-depth description of what EdCOM is, its goals and contributions to the museum education field, see chapter 3.1.2.1. The activity and influence of EdCOM, not only within US territories but also worldwide has made the publications and conferences celebrated by this institution a constant reference in this research.

Getty Research Institute. Elliot Kai-Kee and Rika Burnham. Los Angeles, USA

The Education Department at Getty seeks to inspire all of our audiences to engage with their collection and exhibitions through programs and resources at the Getty Center and the Getty Villa. Besides that, the Getty Research Institute hosted one of the most important recent texts about gallery Education:

Burnham, R. y Kai-Kee, E. (2011). *Teaching in the Art Museum: Interpretation as Experience*. Los Angeles: Getty Publications. This publication was the result of Rika Burnham as a Getty Museum Scholar and Elliott Kai-Kee collaborating in finding answers to questions such as how to use and balance information with audience participation, or how much observation, listening and validation of participants' responses is necessary to produce meaningful conversations and experiences. Understanding the practice of the gallery educator as a research process, this book gathers together reflections about museum education history, identity and purpose. The Teaching Institute in Museum Education (TIME), both run by the Art Institute of Chicago and the School of the Art Institute of Chicago (SAIC) and led by both authors has been decisive in the development of this research. The interest of this book in gathering together the pieces that constitute the history of US gallery education is shared by our project. This makes this book one of the most important precedents for this thesis.

Bank Street College. Leslie Bedford. New York, USA

The Bank Street College is one of the main centers for Museum Education training in the USA. This institution currently offers three programs on museum education: Museum Education: Childhood; Museum Education and Leadership in Museum Education. Professors and alumni of these programs hold influential positions in different institutions. This center has collaborated in numerous occasions with the Education Professional Network (EdCom)

of the American Alliance of Museums, History Colorado Center, Denver Art Museum, Clyfford Still Museum and the Denver Museum of Nature and Science. Amongst its Faculty, we highlight Leslie Bedford who has been the director of the Leadership in Museum Education Program at Bank Street College for thirteen years. She wrote the book *The Art of Museum Exhibitions: How Story and Imagination Create Aesthetic Experiences* published by Left Coast Press in 2014 that has been a very important reference for this thesis.

Teachers College. Olga Hubbard **New York, USA**

Teachers College Columbia University approaches art and art education and the practices and theories that inform it in an integrated, research-oriented and imaginative way. Positioned within Teachers College, one of the leading schools of education in the world, the Program in Art and Art Education has made a significant contribution to the field both nationally and internationally. Teachers College has a lively and dynamic theory-practice approach to education. All faculty are educators and artists with significant profiles, actively involved in research as well as teaching. Amongst the contributions to the field we highlight the publication of *Art Museum Education: Facilitating Gallery Experiences* (2015) by Olga Hubbard, Associate Professor of Art Education at Teachers College. We also highlight the publication of *Conversations in Art: The Dialects of Teaching and Learning* (2012) by Judith Burton and Mary Hafeli as editors. These two publications have been very important precedents for this research.

New York City Museum Education Roundtable (NYCMER). **New York, USA**

NYCMER provides a forum for museum education professionals to address meaningful issues relevant to our work and to exchange and disseminate current information. NYCMER collaboratively develops professional development opportunities for our members and guests such as workshops, roundtable discussions, seminars, symposia, peer groups and conferences. NYCMER was founded in 1979 and continues to grow with 600+ members from the tri-state area, that represent a variety of disciplines, work settings, roles and career stages. This group is important as a precedent of this thesis given that it is project that inquires about the museum education profession from a practical point of view.

The Smithsonian Center for Learning and Digital Access (formerly the Smithsonian Center for Education and Museum Studies).

Washington DC, USA

The Smithsonian Center for Learning and Digital Access serves as a gateway to the Institution's education resources. The center promotes the understanding and use of museums through research, publishing, museum staff development programs and internship services for the institution ("Smithsonian Affiliations", 2016). This center organizes lectures and other events on museum education. Its commitment to education had led the institution to create the Smithsonian Education database that collects educational resources. The resources produced by this center are a reference for this thesis.

Lesley University and Program Evaluation and Research Group (PERG) at Endicott College. George Hein. Massachusetts, USA

George E. Hein is Professor Emeritus in the Graduate School of Arts and Social Sciences and Senior Research Associate with the Program Evaluation and Research Group (PERG) at Endicott College. Amongst its many writings, two pieces of research have been key for this research:

Hein, G. (2012). *Progressive museum practice*. Walnut Creek, Calif.: Left Coast Press. Preeminent museum education theorist George E. Hein explores the work, philosophy, and impact of educational reformer John Dewey and his importance for museums. Hein traces current practice in museum education to Dewey's early 20th-century ideas about education, democracy, and progress toward improving society, and in so doing provides a rare history of museum education as a profession. Giving special attention to the progressive individuals and institutions who followed Dewey in developing the foundations for experiential learning that is considered best practice today, Hein demonstrates a parallel between contemporary theories about education and socio-political progress and, specifically, the significance of museums for sustaining and advancing a democratic society.

Hein, G. (1998). *Learning in the museum*. London: Routledge. Hein combines a brief history of education in public museums, with a rigorous examination of how the educational theories of Dewey, Piaget, Vygotsky and subsequent theorists relate to learning in the museum. Surveying a wide range of research methods employed in visitor studies, illustrated with examples taken from museums around the world, Hein explores how visitors can best learn from exhibitions which are physically, socially, and intellectually accessible to every

single visitor. He shows how museums can adapt to create this kind of environment, to provide what he calls the 'constructivist museum'. Providing essential theoretical analysis for students, this volume also serves as a practical guide for all museum professionals on how to adapt their museums to maximize the educational experience of every visitor.

Oregon State University. College of Education. John Falk. Oregon, USA

Dr. John H. Falk, Sea Grant Professor of Free-Choice Learning at Oregon State University and Director, OSU Center for Research on Lifelong STEM Learning, is internationally acknowledged as a leading expert on free-choice learning; the learning that occurs while visiting museums or parks, watching educational television or surfing the internet for information. Dr. Falk has authored over one hundred fifty scholarly articles and chapters in the areas of learning, biology and education, more than a dozen books, and helped to create several nationally important out-of-school educational curricula. Of his vast research in the subject of museum education, two texts have been of great importance for this research:

Falk, J. (2009). *Identity and the museum visitor experience*. Walnut Creek, Calif.: Left Coast Press.

Understanding the visitor experience provides essential insights into how museums can affect people's lives. Personal drives, group identity, decision-making and meaning-making strategies, memory, and leisure preferences, all enter into the visitor experience, which extends far beyond the walls of the institution both in time and space. Drawing upon a career in studying museum visitors, renowned researcher John Falk attempts to create a predictive model of visitor experience, one that can help museum professionals better meet those visitors' needs. He identifies five key types of visitors who attend museums and then defines the internal processes that drive them there over and over again. Through an understanding of how museums shape and reflect their personal and group identity, Falk is able to show not only how museums can increase their attendance and revenue, but also their meaningfulness to their constituents.

Falk, J. & Dierking, L. (2000). *Learning from museums*. Walnut Creek, CA: AltaMira Press.

Why do people go to museums and what do they learn there? What roles can museums serve in a learning community? How can museums facilitate more effective learning experiences? John H. Falk and Lynn D. Dierking investigate these questions in *Learning from Museums*. Synthesizing theories and research from a wide range of disciplines, including psychology, education, anthropology, neuroscience and museum research, Falk and Dierking explain the

nature and process of learning as it occurs within the museum context and provide advice on how museums can create better learning environments.

College of Fine Arts at Florida State University (USA). Pat Villeneuve.
Florida, USA

At the College of Fine Arts at Florida State University, we highlight the work of Pat Villeneuve in Art, Museum Education and Visitor-Centered Exhibitions. From her writings we consider the concept of Supported Interpretation (SI), a model for visitor-centered exhibitions key for understanding museums as educational settings. The SI is defined as follows:

A synthesis of exhibition practice and pedagogy, supported interpretation reconceptualizes the exhibition as an interface or point of interaction between the museum and its visitors. The curatorial team anticipates visitors' need to know and embeds the interface with resources—mostly non-didactic and non-authoritarian—that visitors can choose to support individualized meaning-making. (Villeneuve & Viera, 2014, p.1)

Groupe d'intérêt spécialisé en éducation muséale / Special Interest Group on Education and Museums (GISÉM/SIGEM). Anne Marie Émond.
Ottawa, Canada

Founded in 1993, the Special Interest Group on Education and Museums (SIGEM) meets during the Annual Conference of the Canadian Society for the Study of Education (CSSE) and the Canadian Educational Researchers' Association (CERA). This group had been of special interest for this study because it addresses the topic of research in museum education (amongst other topics that affect museum education) from the perspective students, professors, museologists, professionals and educators. The following publications by this group have been key for this project:

Émond, A. (2006). *L'éducation muséale vue du Canada, des États-Unis et d'Europe*. Québec: Éditions MultiMondes.

Meunier, A. & Landry, A. (2008). *La recherche en éducation muséale*. Québec: Éditions MultiMondes.

Émond, A. (2012). *Le musée: entre la recherche et l'enseignement*. Québec: Éditions MultiMondes.

**Concordia University. Reid, Natasha (2012) *The Contemporary Identities of Art Museum Educators as Told Through Their Life Histories*.
Montreal, Canada**

Over the past three decades, art museums have been undergoing massive changes as they attempt to become more public-oriented centers that develop deep connections with diverse audiences. This new focus means more responsibility for and expectations of museum educators. At the same time, there is often far too little recognition of the important work conducted by these professionals. Art museum educators come from widely varied backgrounds, since the qualifications for these positions are inconsistent. Furthermore, definitions of museum education vary among professionals and institutions. The result is the absence of a unified understanding of the role of museum educators and sometimes a lack of credibility with colleagues outside of their profession. In these circumstances, museum educators are dealing with a growing identity crisis. This research is a very important contribution to the field and a precedent for this project given that we share the same goal: including the narratives of museum educators in the educational legacy of the museum. This study provided a locus for five art museum educators to articulate their current beliefs, attitudes, and practices related to museum education and the origins of these perceptions through rich narrative explorations. By employing life history research as a methodological framework, this dissertation explored museum educators' personal and professional experiences to develop a more holistic understanding of what it means to be a museum educator today. This methodology was also studied as a form of professional development. The rich stories revealed by these practitioners were examined individually and through a process of cross-case analysis.

**Victor D'Amico, art as a human necessity. Child Welfare
Foundation of Japan.
Japan**

'Victor D'Amico, art as a human necessity' is a compilation of texts that reflect on Victor D'Amico and his pioneering work in museum education as the first director of Education at the Museum of Modern Art (New York). Amongst the contributors of this publications we highlight names like Arthur D. Effland and Philip Yenawine. This text constitutes an effort to preserve the legacy of Victor D'Amico, director of Education at MoMA for more than thirty years. This book is a very important precedent for this research in terms of valuing museum education as something worth preserving and using archives to do so.

Mercosul Biennial Foundation.

Porto Alegre, Brazil

Created in 1996, the **Mercosul Biennial Foundation** is a private, non-profit organization in Brazil. Its mission is to develop cultural and educational projects in the field of visual arts, encouraging dialogues between contemporary artists and communities. The foundation organizes the Mercosul Biennial, recognized as the most comprehensive event dedicated to contemporary Latin American art.

Since its inception, the Mercosul Biennial Foundation's priorities have been educational. Its guiding principles are: to consolidate its art biennial as a reference point in the fields of art and education, and to contribute to those fields with new research; to make social contributions with the aim of achieving meaningful and concrete public benefits; to be part of processes of contemporary artistic creation and critical discourse; to create partnerships and engage sponsors to sustain these activities, and to have transparency in all its administrative procedures ("Quem Somos | Fundação Bienal do Mercosul", 2016).

The Mediation Center operates through the consolidation of a structured program focused on the theoretical and practical reflection on the proposals involving mediation work, and their insertion into artistic and educational activities. The program consists of several actions and activities that articulate and propose means of dialogue, reflect, invent, experiment and learn together. For the Education of the Mercosul Biennial, listening and exchange of experiences and emotions are fundamental to the development of the work. Therefore, the Mediation Center consolidates every edition of the exhibition of contemporary art as a broad and expanded training for mediators for the realization of a deep and meaningful educational work ("Educativo | Fundação Bienal do Mercosul", 2016).

Even if the Mercosul Biennial is not a museum, its interest in having education at the core of its activity has inspired other institutions, as well as this project.

2.1.1.2 At a national level: Spain

While having a short museum education history compared to other countries, Spanish museums and universities' efforts to include education in their agenda have been laudable and fruitful. In the following pages we describe the conferences, research projects, partnerships and training centers that have shaped museum education in Spain and therefore have informed this research:

Departments of Education and Cultural Action (DEACs)

DEAC is the name of most of the pioneering Spanish Museum Education Departments that were created in the 1980s. One of the most important initiatives to boost the creation of DEACs was the celebration every one and a half years of the Conference of the Departments of Education and Cultural Action.

The first conference finds its origins at the Conference ICOM-CECA that took place in Sesimbra (Portugal) in November 1979. Six members of the Spanish committee that were working in Museum Education were present (Archeological National Museum and Prado Museum in Madrid; Ethnologic, City's History and Modern Art in Barcelona). They agreed with the need to find a coordinated work system at a national level that would serve as a forum for exchanges for the newly created departments.

They first thought about organizing a Spanish ICOM-CECA group but the statutes ruling ICOM didn't make it possible: all members of ICOM had to have a contractual relationship with their institutions. At the time, most people starting in museum education had a sporadic relationship with most Spanish museums. Support for the first conference came from the Regiduría de Cultura del Ayuntamiento de Barcelona. The DEAC conference was independent from ICOM-CECA, even if the name of the DEAC makes reference to the council.

The proceedings produced in each conference constitute a very important log of the concerns of the first years of the Departments of Education and Cultural Action in Spain. There has been a total of 19 Conferences. For the purposes of this research, we present some of the milestones:

I Conference of Diffusion at the Art Museum of Catalunya (May 16-17, 1980). A platform for free participation for those who couldn't be members of ICOM-CECA was established. The precariousness of the newly-created education departments was analyzed.

II Conference of the Departments of Education held in Zaragoza (October 30-31, 1981). A structure for the future conferences was established.

III Conference for the Diffusion in Museums in Bilbao (May 26-28, 1983). It was proposed that "each museum should elaborate a joint plan" as well as "recycling" museum current staff and "training of new workers". (VIII Conference of the DEAC, 1990, p.155)

IV Conference of Diffusion in Museums in Madrid (April 26-28, 1985). The conference proposes that "Departamentos de Educación y Acción Cultural" (DEAC) is the unique denomination of the departments in all museums in Spain. This is no longer applied. It is also considered that school visits (the only service museums offered at the time) or adult visits were the basic activity of the DEACs but it is suggested that these activities are not enough and museum education services should expand. "Only with its institutionalization will these goals be accomplished and advance in the field of museum education research at the museum. (p.13)

V National Conference of the Departments of Education and Cultural Action in Museums (November 21-23, 1986)

VI National Conference DEAC of Museums (March 10-13, 1988). The formation of the educator is discussed. It is agreed that "a scientific base, museology and education" is necessary (with its university degree as proof). "Others prepared in other disciplines can compete with their own specific training" (p.19).

VII DEAC in Albacete (February, 1990) The individual visitor was the theme of this conference. This led to the first visitor studies and proposals to improve the experience of the individual visitor.

VIII DEAC in Mérida (November 7-10, 1991). "work instability in the working posts and the low number of DEACs constituted in the Spanish state make it impossible to establish guidelines in the long term" ("VIII DEAC", p.28)

XI DEAC in Bilbao (September 30- October 03, 1996) Memory Reality and Expectations was a conference of special interest for this research given that it gathered the experiences of the history of the DEACs to reflect on them and build a future.

XIV DEAC Museum National Seminar in Las Palmas de Gran Canaria (November 7-10, 2006). The DEAC recognized the need for "theoretic-scientific frameworks to allow its work to be assessed, guided and established from creativity and reason, remote from routines" ("XIV DEAC", 2006, p. 420).

XV DEAC in Coruña (2008) The stress was put on the concept of participation and how to generate networks of collaboration.

XVIII DEAC at the Prado Museum Valencia (November 26-28, 2014). This conference was key in our research as it united professionals that are the living history of the museum education profession in Spain: Ester de Frutos González, Alicia Quintana, Pilar Caldera de Castro, Ángela García Blanco, Pedro J. Lavado Paradinas, Juan Luis Ravé Prieto, Pilar Sada Castillo, María Ángeles Polo Herrador and Trinidad de Antonio Sáenz. Plus, one of the debates focused on research and documentation of the educational activities of the DEACs. For its links between this study and the topics discussed, a paper on this project was published as part of the proceedings (See 5.1.5 Publications).

Institute of Research in Creativity and Educational Innovation. Valencia University. Romà de la Calle and Ricard Huerta

This research institute is a reference in the fields of pedagogy and aesthetics. Members of this institute have contributed to museum education with several publications. We highlight two for their influence for this research:

Huerta, R., Calle, R., & Arañó Gisbert, J. (2005). *La mirada inquieta*. [Valencia]: Universitat de València. This publication gathers the views of experts linked to the study of museums and art education from diverse perspectives. This book relates the evolution of the profession in different contexts through the concern of the view of diverse publics and educators.

Huerta, R. & Calle, R. (2007). *Espacios estimulantes*. Valencia: Universitat de València. This book gathers together the views of specialists in museum education from different Spanish universities (Complutense de Madrid, Santiago de Compostela, Granada, Girona, Valladolid, Oviedo, Barcelona, València, University of East Anglia), and institutions of international reference (ICOM, Engage) as well as museums with great educational potential (Centre Pompidou, de París, Centre d'Art La Panera, de Lleida). The texts of this publication tell us about the idea of cultural heritage, including not only the traditional architectonic and artistic heritage but opening it up to new possibilities. It reflects on the educational power of museums and their influence in the shaping of the citizen.

Heritage Education and Museum Education. Oviedo University and Valladolid University. Roser Calaf and Olaila Fontal.

Around the concept of Heritage Education, there has been an interesting production of research in both the university of Oviedo and of Valladolid. The outcomes of this study have been of great importance for our study. Two main publications have influenced this research,

mainly:

Calat Masachs, R., Fontal Merillas, O., & Valle Flórez, R. (2007). *Museos de arte y educación*. Somonte-Cenero, Gijón (Asturias): Ediciones Trea. This text works with the idea of the "museum for everyone" and presents the museum as a context where "heritage education" is put into practice. Different authors wonder about basic questions on the educational possibilities of museums. The necessity of carrying out the pedagogical action in museums from or complemented with a pedagogical reflection is one of the key ideas. This book inquires about the possibilities for creating connections between museums and universities, informal learning spaces, the city or the school.

Calaf Masachs, R. (2009). *Didáctica del patrimonio*. Somonte-Cenero, Gijón (Asturias): Ediciones Trea. This publication gathers together studies carried out by its author during her stay at Laval University (Quebec) on heritage didactics which is expanded by her experience in theory and practice in the museological field.

Evaluación cualitativa de programas educativos en museos españoles (ECPEME, Ref. MICINN-12-EDU2011-27835)

The goal of this project funded by the Spanish government from 2011 to 2014 is getting to know the quality of educational action in museums and revealing the processes that emphasize and consolidate the museum-school relationship. This project was carried out by different researchers of five different Spanish universities and 15 Spanish museums that preserve heritage of different nature and different management models. This project has an innovative methodology that complement existing visitor studies and models centers in the use of satisfaction surveys. the ECPEME focuses on the information collected through constant observation through the use of protocols of diverse nature inspired by schemes studied in qualitative methodologies.

ECPEME Research Team: Roser Calaf (Universidad de Oviedo), José Luis San Fabián (Universidad de Oviedo), Miguel Suárez (Universidad de Oviedo), Sué Gutiérrez (Universidad de Oviedo), Mikel Asensio (Universidad Autónoma de Madrid), José María Cuenca (Universidad de Huelva), Myriam Martín (Universidad de Huelva), Alex Ibáñez (Universidad del País Vasco), Iratxe Gillate (Universidad del País Vasco) y Pilar Rivero (Universidad de Zaragoza).

Fernández, O. & Del Río, V. (2007). *Estrategias críticas para una práctica educativa en el arte contemporáneo*. Valladolid: Museo Patio Herreriano.

This publication is the result of a research project that had as its goal to show the relationships between the artistic practices and educational practices produced by the

Department of Research and Education at the Museo Patio Herreriano between 2003 and 2006. In this work a research exercise is undertaken from the perspective of experience creation. This project encouraged the questioning activity that pointed towards certain goals at the same time as it valued methods and processes to carry them out. The components of critique, indagation, practicality, observation, discovery, improvement, encounter or questioning were present in all projects. One of the added values of this project is the fact that it speaks in an 'unsweetened' way of the program implementation. With 'unsweetened' we mean that the activities in this text are not described in a systematical tone of success. As this text states "in the ideal world of educational methods few recognize the difficulties or incorporate the natural resistance of the environment where the institution is located" (Fernández & Del Río, 2007, p.3).

Museia Research Group. Universitat Oberta de Catalunya. Glòria Munilla Cabrillana

Museia is a Research Group on Museology, Museography, Heritage and ICT of the Elearn Center (the center of research, innovation and training in e-learning at the Open University of Catalonia, UOC), focused in the relation between museums, heritage, education, social inclusion and TIC. Museia take part of different projects of research. It is necessary to emphasize the progressive work in projects of innovation and research that relate heritage institutions, education, social inclusion and TIC. This group's expertise in e-learning museums and education has meant that it has been a source of information at different stages of this project.

Máster en Museos: Educación y Comunicación de la Universidad de Zaragoza

Zaragoza University (part of the Iberus Campus, International Excellence Campus at Ebro Valley), has a wide offer of masters, postgraduate programs and PhD studies. Amongst them, the Master in Museums: Education and Communication (since 1989) is a degree of international reference. It has a presence in conferences of the ICOM and CECA and collaborates with international students and experts. This master also organizes conferences on museum education and access. Because of its long history and the professionals that are part of the faculty, this master has influenced this research and we have benefited from the suggestions of some students and collaborators.

2.1.1.3 At a departmental level: Art Education Department at the Faculty of Fine Arts of the Complutense University of Madrid

Precedents to this project that have established the research line in which this thesis is framed

(Museum Education) in the Art Education Department at the Faculty of Fine Arts of the Complutense University of Madrid are:

Hernández Belver, M. (1995). *El arte de los niños. Investigación y didáctica en el MuPAI. Madrid: Fundamentos.* This research publication exposes the origins of the Pedagogical Museum for Children's Art (MuPAI), an university museum located in the department where this research has been developed. This text, without trying to make an extensive study, gives the scaffolding for the methodological possibilities that involves an university museum. This text has been the starting point for many research projects in this museum.

Acaso, M. (2011). *Perspectivas. Situación actual de la educación en los museos de artes visuales. Barcelona: Editorial Ariel SA.* This publication is the result of a research project carried out by specialists in museum education and intends to be an X-ray image of the situation in museum education in Spain in 2011. The starting point is the assumption that museums are fundamental educational institutions. However, the work analyzes how this fundamental function has been removed from the center and considered a second-class discipline. This publication analyzes the evolution of the Departments for Education and Cultural Action through the point of view of Spanish specialists.

Cofán, F. (1998) *Aplicaciones, implementación e integración de la tecnología web en el museo universitario MuPAI.* In 1998, Fátima Cofán created the MuPAI's website that was part of her PhD thesis.

Zapatero, D. (2006) *Aplicaciones didácticas de la realidad virtual al museo pedagógico infantil.* This PhD research departs from a constructivist conception of learning to generate a motivational and instructive tool that can help in initiating research in art education from a different and joyful perspective. A virtual visit to the MuPAI was created as part of this thesis. The user could interact with the exhibition objects and at the same time an app tool was created for teaching and research. This thesis has amongst its aims "creating a digital archive that include important cultural objects in the long term" (Zapatero, 2006, p.164).

Antúnez, N. (2008) *Metodologías radicales para la comprensión de las artes visuales en primaria y secundaria en contextos museísticos en Madrid capital.* This thesis has as a starting point the formulation and evaluation of a methodology that favors the comprehension of plastic arts by children and teenagers in museum contexts in the city of Madrid. For that reason during the course of this project a study was carried out of the latest trends applied in art education. In it, Antúnez (2008) cited Sue Wilkinson when stressing the point that "museums, archives and libraries are in a unique position to put people in contact with new experiences and perspectives that can radically change their lives." (p.446)

2.1.2 Archives

Archives are usually considered as tools for research but not that commonly are they considered as a topic of research themselves. In this approach we find projects where the archive is the center of the research. In the following lines we briefly describe some of the projects whose influence is key for this research:

2.1.2.1 At an international level

Below we describe the projects that we consider direct precedents to this research.

ICARUS. (International Centre for Archives and records Management Research).

Community and participatory approaches to archival practice are carried out by the Department of Information Studies UCL. ICARUS builds on University College London: Department of Information Studies's global reputation and worldwide range of contacts to bring an international perspective to the study of records. ICARUS seeks to engage in research projects with a range of international professional organisations, and with leading archives and records, and academics from across the world.

ICARUS takes advantage of the cross-disciplinary environment of UCL:DIS and seeks to bring in skills, knowledge and best practice from other related domains. Working across disciplines enables ICARUS researchers to develop a fuller understanding of how records relate to and interact with other forms of evidence and information and other types of memory object and material culture.

ICARUS is committed to fostering the development of research infrastructure for the discipline, both in the UK and internationally. It attracts high quality research students and academic staff and has pioneered close interaction between research and professional practice.

ICARUS is currently undertaking an innovative program of research of real benefit to the academic, professional and user communities.

Archives Next. The Society of American Archivists (USA). Kate Theimer. Kate Theimer is the author of the popular blog, ArchivesNext (www.archivesnext.com). Launched in March 2007, ArchivesNext is one of the leading sources for information on use of Web 2.0 tools by archives, and in August 2009 Kate launched the Archives 2.0 wiki (<http://archives2point0.wetpaint.com/>) which serves as an online directory of Web 2.0 implementations in archives.

Participatory Archives and Humanities e-Science infraestructuras. Kone Foundation. Espoo (Finland) Isto Huvila. Funded by Kone Foundation 2007-2009. The aim of this research project is to evaluate the benefits of e-Science infrastructures based on participatory digital archives in humanities oriented research and to frame the critical success factors of e-Science in small geographically dispersed research groups. The study aims to answer the questions by addressing the specific issues of

- how the system was used,
- how it benefited the work of the researchers and
- what was especially difficult.

At the same time the study aims at developing the concept and technical implementations for participatory archival systems. The emphasis of the e-Science related research initiatives on large infrastructures and hard sciences leaves an evident gap in the smaller scale human centred research even though there is no reason to believe that the emerging benefits would be less significant. The central outcome of the research is to provide an example of how to create an inexpensive lightweight e-Science infrastructure for a group of researchers and to frame the emerging benefits and difficulties encountered in the process. Besides the actual archive and the provision of empirical data for developing it in the future, the present study informs the development of interoperable e-Science infrastructures for humanities research in general. The developed system and the scheme of information organisation can be used with minor modifications in other contexts with other collections and research projects. Furthermore, they can both be used as references for developing similar systems for smaller and larger scale use.

The project is funded by the Kone Foundation <http://www.koneensaatio.fi/>

Contemporary Art and the Archive Research Group (CARGO). Melbourne (Australia). CARGO is a research group consisting of artists, writers and curators based at the Monash University Faculty of Art & Design in Melbourne. The group's work is focused on the relations between contemporary art and the archive. Its current membership is: Geraldine Barlow (curator at the Monash University Museum of Art), Victoria Lynn (curator and writer), Tom Nicholson (artist, and lecturer, Fine Arts, Faculty of Art and Design, Monash University), Spiros Panigirakis (artist and Lecturer, Sculpture, Faculty of Art and Design); Kit Wise (artist, Lecturer and Acting Head of Fine Arts, Faculty of Art and Design), Zara Stanhope (curator and writer).

MAP-Media Art Platform. Museum of contemporary art Roskilde (Denmark). A project at the Museum of Contemporary Art Roskilde, which lasted from 2006-2008. The museum contains a large collection of audio art dating from as early as the 1890s, and according to the introduction in the anthology the aim of MAP was to create “a public platform where different concepts of media art could be combined with media-based artistic expressions into a *digital archive experience*” (p. 12). MAP was developed in collaboration with artists, programmers, designers, art historians and institutions. Through the design of a number of new media art experiments, MAP explored how the art collection of The Museum of Contemporary Art (of which none of the works are digital) could be transformed and re-presented into a digitally preserved, accessible and tangible environment. The outcome of the project was presented at the exhibition TOTAL_ACTION – Art in the New Media Landscape, which was shown at the Museum of Contemporary Art from October to November 2008.

2.1.2.2 At a national level: Spain

Polièdrica (poliedrica.cat) is a project that started in 2012 framed by LABMediació of the Art Center of Tarragona (CA Tarragona). It specializes in mediation. In 2013 its activity was discontinued at the CA Tarragona but it continued independently because of its public value. Since then Sinapsis coordinates the process to turn Polièdrica into a network that creates an archive of experience in mediation in different contexts. It can be defined as a wiki platform centered around the cultural policies of proximity and artistic and cultural collaborative practices. It is thought to encourage investigation, exchange and debate, archive creation, information and dissemination of policies and practices. This is a precedent to this research given that, even if this online archive collects educational experiences in different contexts, some belong to the museological context.

Transductores (transductores.net) is an interdisciplinary platform that carries out projects of research and mediation primarily around three axes: collective pedagogies, artistic practices and ways of intervening in the public sphere. Part of their production is the creation of the Archivo Transductores that gathers together projects from different counties that align with their axes of action. Since 2007 Transductores have developed working processes with groups, institutions and different networks with whom they have designed and organized pedagogical projects (seminars, workshops, mediations in the long term, etc.) curated exhibitions (Centro José Guerrero, AcVic, Sala Amàrica, Museo de Antioquía, etc.) and generated research in different formats (papers, publications, learning materials, case studies, etc). This platform includes many examples of museum education which is of great importance for this study.

2.2.3 Museum Education Archives

Formal research into museum education archives is quite unusual.

Sometimes research projects are online and therefore we cannot associate them to a certain nationality. For this reason, without any other classification, we list those museum education archives that have been relevant for this research:

The Victor D'Amico Papers in The Museum of Modern Art. The Victor D'Amico Papers hosts the documentation of the founding Director (1937-1969) of MoMA's Department of Education and the Department's programs during his tenure: exhibitions and teaching materials circulated by the New York City High Schools Program, classes at the War Veterans' Art Center and People's Art Center, the Children's Art Carnival at MoMA and overseas, and summer art classes at the Art Barge; D'Amico's extra-MoMA involvement in progressive museum art education, including his articles, speeches, and participation in the National Committee for Art Education; as well as personal writings, correspondence, honors, and awards.

Red pedagogía de museos Latinoamericana (<http://www.pedagogiademuseos.org>). With the purpose of strengthening museum education, the Goethe-Institut invited a group of professionals from different Latin-American museums from 2011 to 2013 to discuss vital issues of the profession. These meetings led to the construction of a network for lifelong training, interdisciplinary creation and self-training.

Engage in the visual arts Resource Library. The engage Resource is a unique collection of documents dating from the beginnings of gallery education in the 1970's to the present.

The Resource includes books, reports, journals, research papers and teaching materials, as well as individual articles collected by gallery educators, teachers and policymakers for their own practice. These provide a theoretical background and practical advice for gallery educators' consultation, research and professional development.

Following an open call for proposals in 2011, engage's Board of Trustees agreed to loan the engage Resource to Goldsmiths, University of London. The collection has been catalogued and is housed at Goldsmiths Library. It is freely accessible to engage members (on production of an engage membership card), on a reference-only basis. The Resource contains hundreds of items of interest to those working in the visual arts education sector, or individuals carrying out research in the field.

NC-arte Centro de Documentación

(http://www.nc-arte.org/educacion/documentacion/#gallery_4487)

NC-arte is a cultural and educational space that belongs to the Neme Foundation. Its purpose is to contribute to the development of visual arts in Colombia and Latin America. Its mission is promoting, researching and contextualizing the artistic practices through exhibitions and interdisciplinary projects that serve as an invitation for reflection.

Part of NC-arte activity is the inclusion of an online documentation center. This platform gathers together videos and documents of all the projects presented by artists in NC-arte. Furthermore, there are writings that analyze the development of the workshops related to each exhibition.

2.2 Hypotheses

In light of the precedents described, we consider that the museum education field has yet many possibilities to explore when including archiving and documenting among their learning experiences. In line with this, we are in the position of enunciating our hypotheses. These hypotheses intend to establish a cause and effect relationship between the creation of an archive and the improvement of visibility and meaningfulness of museum education activities. A basic hypothesis including this would be:

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the museum to others.

As it is beyond our capabilities to prepare a situation in which the outcomes produced by the archive in the museum education field are global, we select two case studies. In two museums, the cause "the archive" will be used with the intention of "improving the visibility and meaningfulness of educational activities to others". We choose as case studies two completely different museums, so that we can isolate the cause-effect relationship from possible factors of size, amount of activity, country etc. The case studies are:

- The Pedagogical Museum for Children's Art
- Tate

Therefore, the two hypotheses we propose in this study are:

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Pedagogical Museum for Children's Art to others.

and

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Tate to others.

We will now analyze the hypotheses in all the parts that compose them:

"The museum education archive" is the first part of the hypothesis. We are mentioning an archive that in fact doesn't exist. For this reason, the first part of this research is establishing the conditions for this archive to be created. When creating an archive it is not only necessary to know about the nature of the objects to be stored but also to establish who would the potential audiences be and what their user requirements might be. Once there is a set of guidelines or "archival creation protocol", it is necessary to create a prototype that meets the protocol. The rest of the hypothesis refers to the created prototype.

"for the documentation, organization and preservation of educational experiences" defines the theme of the materials archived. In this hypothesis the format of this material is not mentioned, as it is not relevant as long as they answer to whatever is related to "educational experiences". The concept "educational experience" is not limited by the outcomes of the activities as museum education is more about processes than about outcomes. Those who host and experience these activities mark the limits of this term. In the "educational experiences" considered in this research, a museum education, learning team or mediation group has to be involved. Whatever the material created which relates to those educational processes, the archive needs to be able to host it.

"improves" is a verb that assumes that there is already some "visibility and meaningfulness" in both Tate and MuPAI's activities. So as to validate the hypothesis, we need to establish the groups where the archive will be tested, and what the average visibility and meaningfulness of these activities are. We can only truly compare the difference of visibility and meaningfulness of the knowledge of these activities when comparing two groups: one control (no exposure to the archive) and one experimental (exposure to the archive).

"visibility" This is the first concept to evaluate. We define it as the knowledge and recognition of the existence. This concept doesn't involve any substantial change in the user other than the acknowledgement of a museum education program in contrast with the previous total or partial ignorance of it.

"meaningfulness" This is the second concept to evaluate. We define this concept as the change that is produced in the individual after knowing about the educational experiences. This change can potentially lead to some level of learning. This learning is not necessarily related to the museum itself, it can also be about users' personal self-discovery.

"educational activity" Again this refers to any experience facilitated through the means of an educational team. This doesn't mean that an education member of the staff needs to be physically present. Interpretation and self-led experiences designed by an education team at

the museum are also included in this concept.

"of the Tate" Refers to the presence as originator of the Tate Learning in the process. We include in this term all teams that have had as a purpose the development of educational activities whatever the name they have received.

"of the Pedagogical Museum for Children's Art" Refers to the presence as originator of the MuPAI educational team in the process. We include in this term all teams that have had as a purpose the development of educational activities whatever the name they have received.

"to others" This last part of the enunciation of the hypothesis refers to those whose visibility and meaningfulness can be improved. In the case of the participants of the activities or the facilitators of the activities it is difficult to improve their visibility or meaningfulness while looking at the materials archived. They might have a different view or their memory may be affected by the documentation. But an improvement of their visibility or meaningfulness is unlikely. For that reason, this hypothesis is not about this collective. The "others" that might be affected in any way refer to those who haven't experienced the activities archived but have knowledge of them thanks to its documentation.

Having explained the two hypotheses, we are now able to explain the aims that are necessary for their validation or invalidation.

2.3 Aims

Having enunciated our hypotheses we need to establish the aims so as to be able to confirm or reject them. We organize our aims in the phases in which this research project has been planned.

FIRST PHASE. Observation and pre-design

This phase is characterized by an exploratory approach to the three fields that this research deals with. Confirming that this research project is relevant is at the heart of this phase. Afterwards, studying each concept, in this phase we list the topics to take into consideration when creating an archive, as well as analyzing the pre-education archive implementation situation.

AIM: Analyze the state of play in museum education so as to specify what contribution the creation of a museum education archive can offer.

AIM: Define the concept of archive from different points of view with the purpose of describing the concept in its complexity.

AIM: Discuss the situation of archives in the specific context of museum education departments in order to summarize the current state of the art.

AIM: List the key topics that have direct implications in the creation of a museum education archive to identify the most suitable archive model for museum education.

AIM: Interpret the key topics to make a specific proposal for the museum education archive (concept operationalization).

AIM: Analyze the situation of the education departments in terms of archiving educational experiences at Tate and the Pedagogical Museum for Children's Art.

SECOND PHASE. Empirical Generalization and archive design (initial theory induction)

This phase includes the creation of the museum education archive according to key topics listed in the previous phase. So as to create the archive, a protocol needs to be defined. The

archive created would constitute the prototype in which the hypothesis is tested.

AIM: Outline the features and requirements of the museum education archive so as to establish the archive creation parameters.

AIM: Produce a museum education archive that meets the features previously outlined and that includes materials belonging to the specific case studies: Tate and the Pedagogical Museum for Children's Art.

AIM: Develop a correspondence between the features of the archive and the rates that prove that the requirements previously outlined have been met.

THIRD PHASE. Hypothesis contrast: evaluation of the archival protocol in its application in two case studies: Tate and the Pedagogical Museum for Children's Art.

The third phase's purpose is testing the archive as a tool that improves the visibility and meaningfulness of the educational activities of the Tate and the MuPAI. This phase gives us the data to consider the hypothesis valid or non-valid.

AIM: Evaluate if the created archive meets the features outlined in previous phases so as to proceed to testing it in the case studies.

AIM: Assess if the created archive makes the educational function of the museums more visible and meaningful in the cases of the Tate and the Pedagogical Museum for Children's Art (as expressed in the hypothesis)

FOURTH PHASE. Prospective

The forth phase stresses the importance of giving continuity to this project.

AIM: Generate new proposals for improvements of the archiving system of educational activities in museums so as to allow other institutions to put them into practice.

FIFTH PHASE. Literalizing and defense of the results

The last phase of this project is organizing the content in a comprehensible manner. This

goal is enunciated as follows:

AIM: Writing a thesis that collects the whole process' experience in a structured and comprehensible manner so as to share our findings with the field.

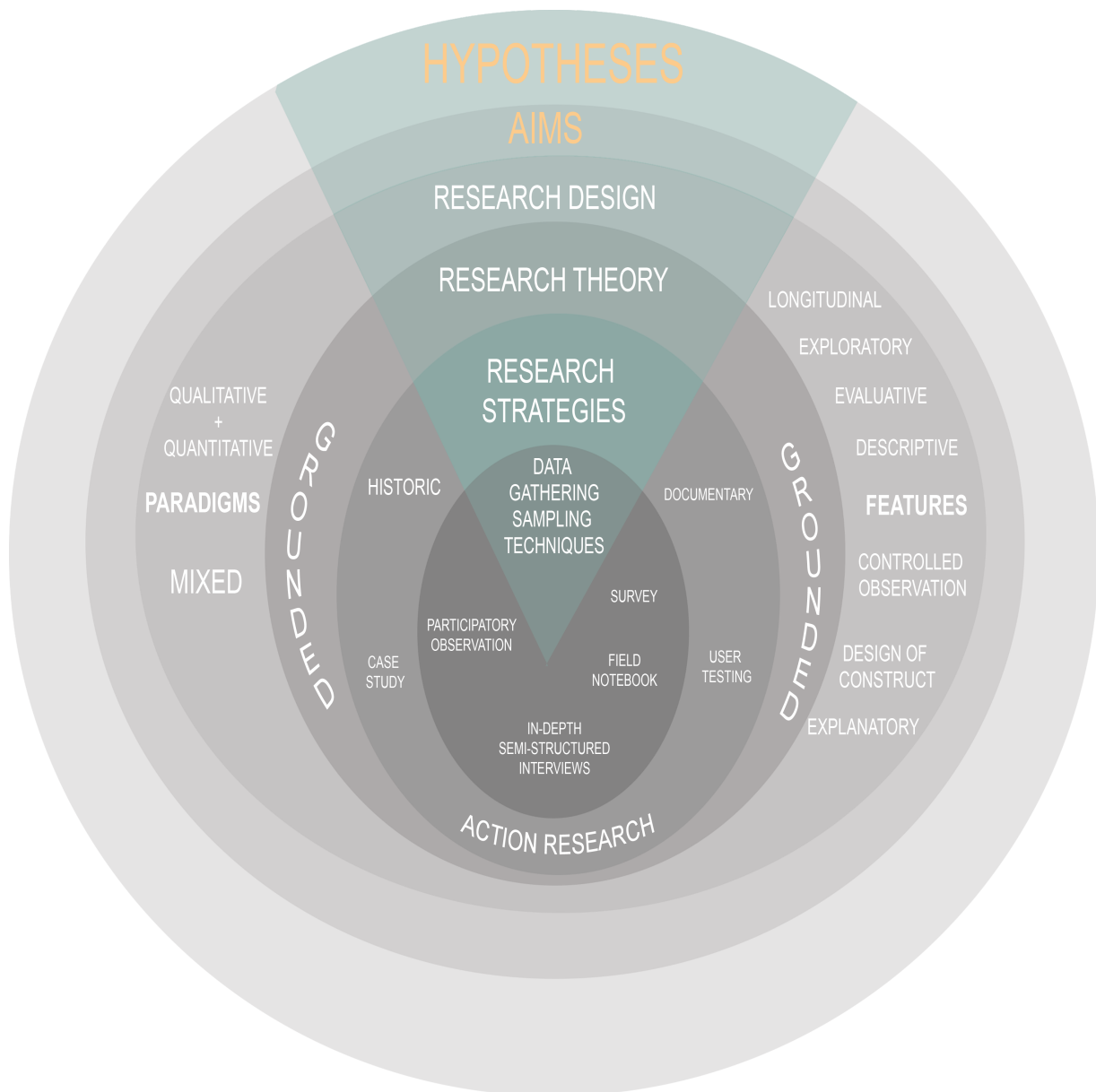


Illustration 3 Torres, S. (2016) *Research Methodology*. Madrid: Personal Collection

2.4 Research Methodology

The term methodology designs the manner in which we approach problems and search for answers. Our assumptions, interests and goals lead us to choose one methodology or the other (Taylor & Bogdan, 1987, p. 15).

Having exposed the hypothesis, precedents and aims of this research, we explain the research methodology of this project. The order for presenting the features of this methodology will follow "a from general to specificities" order (Illustration 3).

Firstly, we explain the general design of this project, pointing out the paradigms that support this thesis and the specific features of the design. The purpose is to enclose methodological questions for this particular research.

Secondly, we briefly introduce the theory that frames this methodology.

Thirdly, once the theoretical background is established, we list and describe the strategies to apply throughout the project.

Fourthly, we describe the specific techniques used as a means for achieving the aims of this research.

This section ends with a detailed description of the research phases, putting an emphasis on the aims intended to achieve with each technique, strategy and tool. So as to have a temporal sense of the evolution of the project, a schedule is expounded covering the main tasks carried out during the four years that this project has needed or its completion.

2.4.1 Research Design

This research design is shaped according to the paradigms considered and the specific features of this project. Both matters are described as follows:

2.4.1.1 Research paradigms

The concept of paradigm provides a way to consider this divergence in vision, custom and tradition. It enables us to consider science as having different sets of assumptions, commitments, procedures and theories of social affairs (Popkewitz, 1984, p. 35).

As a general statement we will say that throughout the course of this research, the paradigms used are quantitative and qualitative. The reasons behind this combination are found in the fact that the contexts in which this research is carried out (education, museums, Fine Arts, visitor studies and user research) consider both paradigms as equally necessary when facing a research study. In this project quantitative research is used for testing the theory and for exploring a field of study and generating a hypothesis of theory. Qualitative research is used for testing hypotheses and theories as well as for generating them. Qualitative data is sometimes quantifiable.



Illustration 4 Torres, S. (2016) *Quantitative and qualitative continuum*.
Madrid: Personal Collection

Due to this, in this piece of research we use a third mixed paradigm that situates the quantitative and the qualitative paradigms in different parts of a continuum (Tiana, 2009, p.39). The different methods chosen to carry out this project are situated in different points of that continuum. The qualitative paradigm is predominant in what Reichenbach (1973) names "discovery context": this concept is characterized by the realization of exploratory activities that contribute to hypothesis generation (Illustration 4, phases 1,2,5 and 5). On the contrary, the quantitative methods belong to the "justification context" of the findings, because of their meaning (Cea, 2001, p.57) (Illustration 4, phases 2,3 and 4). Considering the quantitative and qualitative paradigms as the extremes of a continuum, this piece of research starts at a "discovery context" through the qualitative exploration of the subject and throughout the course of the research moves toward the "justification context", which offers a more quantitative perspective of the problem, to finally return to the "discovery context" in

the last phase.

2.4.1.2 Features of the research design

In the design concept the directive tasks (or of engineering) of the research are the focus. Specifically, the strategy or strategies to follow selection and according to them, the techniques (information gathering and analysis) (Cea, 2001, p. 93)

The features of this research design are:

1- According to the degree of achievement of the assumptions of the experimentation this research design corresponds to an experimental one. This design has been defined as "controlled observation" (Cea, 2001, p.99), thanks to a series of procedures destined to control the possible sources for invalidation of the research. The procedures carried out in this piece of research are:

Experimental manipulation. In this experimental design we manipulate the variables beforehand (which means before the data gathering). These variables are those whose influence on the effects of the archive we intend to measure. We select control groups that are totally equivalent to the experimental group, except for the independent variables (improvements in visibility and meaningfulness) whose effects we intend to measure.

The individuals are assigned in a random way to each group: the experimental and the control. This way, the initial equivalence is guaranteed when constituting both types of groups. These actions favor the causal relationship analysis, when the rules of internal validity are met: the control of possible explanations beside the analyzed ones.

However, we must be aware that the this experimental design presents a major disadvantage: it lacks external validity, due to the experimental manipulation (the alteration introduced by the researcher in the reality that it analyzes). This makes the generalization of results of this research impossible.

The lack of external validity is also due to the characteristics of the sample. The subjects that take part in the experiment are not randomly selected amongst those that constitute the universe or population of the study, but they are selected amongst the volunteers of this experiment. Added to the fact that, so as to test the hypothesis, our sample includes 116 individuals (58 control and 58 experimental). This number limits the possibility of generalizing the results of the sample so as to be transferable to different contexts other than the experimental (Cea, 2001, p.100).

2- According to the time variable, the design of this piece of research is longitudinal. It

is meant to analyze the evolution of the researched phenomenon through time with the purpose of observing its dynamic. The information gathering is set for different dates (See Table 1).

		FIRST TEST	SECOND TEST
GROUP A	EXPERIMENTAL	16 October 2015	11 December 2015
	CONTROL	10 October 2013	11-17 December 2015
GROUP B	EXPERIMENTAL	14-15 October 2015	17 December 2015
	CONTROL	13-15 October 2015	17-23 December 2015
GROUP C	EXPERIMENTAL	15 October 2015	10 December 2015
	CONTROL	15 October 2015	10-16 December 2015

Table 1 Time: Longitudinal research

So as to test the hypothesis, the linear design of the cohort share one feature.

So as to test the hypothesis, the linear design of the cohort shares one feature.

GROUP A: Common feature: they are students of the MA in Art Education in Social and Cultural Institutions

Cohort 1: Students of the MA in Art Education in Social and Cultural Institutions at the Complutense University of Madrid: year 2013-2014 (control group)

Cohort 2: Students of the MA in Art Education in Social and Cultural Institutions at the Complutense University of Madrid: year 2015-2016 (experimental group)

GROUP B: Common feature: they are students of the Basics of Didactics in Art Education. Fine Art degree at the Complutense University of Madrid.

Cohort 1: Students from groups 5, 7 y 8: year 2015-2016 (control group)

Cohort 2: Students from groups 1, 2 and 6: year 2015-2016 (experimental group)

GROUP C: Common feature: they are students of Art, Creativity and Education. Fine Art degree at the Complutense University of Madrid

Cohort 1: Students of group B: year 2015-2016 (control group)

Cohort 2: Students of the group A: year 2015-2016 (experimental group)

3- Exploratory, descriptive, explanatory, predictive and evaluative design. According to the research aims, there are various typologies of design that are present in this piece of research.

This research is exploratory in the phase of getting to know the topic of research better. In this process we can deduce what aspects of the gathered information need a detailed analysis; verifying the faculty of the project as doable and documenting the means to make it visible; contrasting what strategies are more suitable in this case.

A descriptive design is necessary to look into the phenomenon in question: the museum education archive.

The explanatory design is necessary after the processes of exploration and description are over. This design is necessary to find possible reasons and causes for the facts, actions and opinions of the phenomenon in study.

The evaluative design is made manifest when using various techniques of data gathering to consider whether the hypotheses are valid or not.

The last stage of this research project corresponds to a predictive design in which in light of the variables, we can predict a future use or improvement of the museum education archive.

4- According to criteria validity, this research presents a "design of construct". The "design of construct" refers to the degree of measurement of the central concepts of the project. Every concept allows for many different possibilities of measurement. Furthermore, any concept operationalization is unlikely to cover all the dimensions of the concept. Consequently, we try to operationalize the theoretical concepts as rigorously as possible, especially those concepts that are essential for this piece of research. For that purpose, we choose the strategy of a multiple operationalization. In this manner, we find a series of measurements for each concept.

It is important to insist on the fact that this piece of research has an internal validity given that we can establish relationships of causality between variables (dependent or independent), when eliminating (or controlling) other alternative explanations. Internal validity refers to the approximate validity with which we infer that a relation between two variables is casual or that the absence of a relationship implies the absence of cause (Seale, 2004, p. 48). As a consequence, many other explanations of the observed relationships would emerge.

2.4.2 Grounded Theory

As stated in the hypotheses, this research intends to establish a relationship between the use of the museum education archive and the improvements in the visibility and meaningfulness of educational activities of the museum to others. The creation of the museum education archive is the first part of this project. The creation of the museum education archive follows a process that is identified with the “Grounded Theory”. The grounded theory tries to generate a theory that emerges from the participants' perspective, in this case the interviewees and those surveyed. The participants of the study experience the process and development of the research project. The key idea is that the theory doesn't emerge from out of the blue, it's emergence is founded on the information contributed by participants.

This approach was developed in sociology in 1967 by two researchers, Barney Glaser and Anselm Strauss who considered that the existing theories were far too often inappropriate for the participants taking part in the study. In contrast to the theoretical orientations beforehand, the grounded theorists considered that theories needed to emerge from the field of study, based on actions, interactions and processes through the creation of intertwined categories. These categories become the features of the museum education archive. The features serve to create a protocol for the creation of a prototype. In this prototype we include the documentation belonging to the case studies and are able to confirm or reject the hypothesis.

There are two different approaches to the Grounded Theory: the systematic approach of Strauss and Cobin (1998) and the constructivist approach of Charmaz (2014). We take a systematic approach in this piece of research. In this approach, we try to systematically develop a theory that explains the processes, actions and interactions around a topic: the museum education archive. We hold 17 interviews for establishing the categories, 18 interviews in the Tate case study and a survey of 6 workers of the Pedagogical Museum for Children's Art to saturate the categories. A category is an information unit composed of events, facts and petitions. We gather the information and analyze it. This information collection bears a resemblance to a zigzag: we go out to find information, we reflect on it, we go back to search for more information, we return to think about it, etc. The number of times this process is repeated depends largely on the moment in which the categories are saturated or the theory is developed in all its complexity. In this case, we repeated the process four times:

April-May 2013. Interviews in New York

October-December 2014. Interviews in Madrid

January-March 2015. Interviews in London

October-November 2015. Surveys in Madrid

The method of taking information from the gathered data and comparing it with the categories that emerge is called the "constant comparative method" of data analysis.

We start with an open code, organizing the data around bigger topics: six categories. The final step is the selective codification in which the researcher takes the model and develops a hypothesis that relates the categories with the model. "Two primary characteristics of this design are the constant comparison of data with emerging categories and theoretical sampling of different groups to maximize the similarities and the differences of information" (Cresswell, 2003, p.14).

In this piece of research, we select the Grounded Theory so as to:

Generate an archival protocol that emerges from the field.

Make sure the archival protocol is founded in a subtractive area.

Make sure that the archival protocol's development is inductive.

2.4.3 Research Strategies

Manner in which a specific empirical study is designed and executed. (Cea, 2001, p.93)

We consider that for this piece of research it is necessary to contemplate different strategies (multi-method or triangulation) given that this allows for a more global and holistic vision of the object of study. The result is that each method gives us a different perspective. The following research strategies are applied in this piece of research.

2.4.3.1 Documentary Research

Documentary research constitutes a very important strategy in the referential framework confection. It precedes the field study and is present throughout all the research project. Documentary research has been carried out in this project through the use of graphic and sound register as sources of information.

2.4.3.2 Historic Research

The nature of this project demands the use of historic research. In this study we try to reconstruct the truthfulness of events that happened to human beings in previous periods, having as a base different sources and instruments (from old and modern texts to the rest of the material culture of each period). The purpose of it is to access the knowledge of a past period.

2.4.3.3 Case Study

The case study is the study of the particularity and complexity of a singular case, so as to comprehend its activity. In this piece of research, the case study implies the study of archival practices through two cases in two different contexts.

Of the different types of case study (individual instrumental, collective or multiple and intrinsic), this project carries out two intrinsic case studies. In this type, the case study design focuses on one case given as a consequence of an unusual or unique situation. This situation is the interest in archiving educational activities. This piece of research includes a multiple case study at two different museums: the Pedagogical Museum for Children's Art and the Tate. The reason behind choosing these case studies is that they represent extreme cases in museums. Their differences are as follows:

	Tate (Modern, Britain, Liverpool and St Ives)	Pedagogical Museum for Children's Art
Museum Size	Big	Small
See number	multi-site (4)	one-site
Amount of educational activity	High	Low
Educational history	Since 1914 (long)	Since 1981(short)
Museum type	Art	Pedagogical
Based in	United Kingdom	Spain
Owens an archive for education	Yes	No
Museum paradigm	Anglo-Saxon/European	European

Table 2 Comparative table of Tate and the Pedagogical Museum for Children's Art as case studies

Studying these two cases gives us two diametrically opposed examples of places that have had experience in archiving learning experiences. Through the individual complexity of each, these case studies give a broader approach to education archives.

2.4.3.4 Action Research

Defining action research is fraught with difficulty due to its multiple attributed interpretations and definitions. The expression "action research" is employed with a variety of uses and senses, not having specific criteria to delimit the numerous methodological orientations that claim its use (Latorre, 2003, p. 23). In this project, "action research" can be considered as a generic term that refers to the broad range of strategies carried out to improve the educational and social system.

2.4.3.5 User Testing

This term is very often employed rather indiscriminately to refer to any technique used in evaluating a product or system. In this piece of research, when talking about user testing, we refer to the process that uses people as participants who represent the target user of a system. In this manner, we can test if the proposed product meets the utility requirements.

2.4.4 Data Gathering and Sampling Techniques

Specific manipulative operations of data searching. (Cea, 2001, p.93)

After having defined the strategies, we are prepared to consider what methods we use in this research project. There is some confusion in the terminology about what a technique is. Greenwood explains it in the following analogy:

the method corresponds to the technique in the extent that the strategy is the tactic. That is to say that the technique is subordinated to the method, it is auxiliary to it." (Greenwood, 1973:107 as cited in Cea, 2001, p.93)

The following lines describe the techniques used in this piece of research.

2.4.4.1 In-depth Semi-structured Interviews

The in-depth semi-structured interviews take the shape of a dialogue or an interaction. This allows the researcher and the interviewee to move back and forward in time. Interviews can adopt a variety of forms, from those with a clear focus or predetermined, to very open interviews (Valles, 2007, p. 38). In this project interviews have had a clear purpose and topic, but the natural flow of the conversation has never been cut, even if there are pre-arranged questions.

2.4.4.2 Participatory Observation

Participatory observation is a way of observing in which the observer is involved in the event. This means a) the observation takes place in the real field of the event b) the observer participates in the event and c) he or she is considered as part of the field of action. The intensity of the participation in this project has varied from a "merely passive participation" to performing a very defined role in the field of action, and as a consequence, being a necessary part of the event (Heinemann, 2003, p.144).

2.4.4.3 Field notebook

The field notebook is a very useful tool given that it allows us to collect any kind of information, meaningful references, expressions and views of the participants. Furthermore, reflections and feelings from the researcher can also be collected. The advantage of this kind of record is, above anything else, having access to a detailed memory of an experience long after it is over. After a long while, its reading allows for a record of the evolution of the research process of personal thinking, and observing the influences of different experiences that led to the decision making throughout the research process (Guazmayán, 2004, p. 179).

2.4.4.4 Survey

The survey is presented with two basic features that distinguish it from any other tool for data gathering:

- It collects information (verbal or written) through a structured questionnaire.
- It uses population samples of the object of study (Alvira, 2014, p.6).

The survey is not a good technique for exploring a topic, idea or theory. However, in the course of this project we have used it for that purpose when it has been impossible to arrange an interview. That being said, we have used the survey in this project primarily for describing and contrasting (Alvira, 2014, p.12). In this piece of research its use focuses on testing suggested ideas, designs and protocols.

2.4.5 Research phases

Once explained the general methodology, strategies, techniques and sampling, we specify in which way we use all these, structuring them in different research phases. Hereunder, we describe in detail each phase of this research, organized around the aims of this study, described in the section 2.3 Aims of this text. Each aim is related to strategies, paradigms, data collecting tools, samples and a reference of where to look for the results in this text.

2.4.5.1 FIRST PHASE. Observation and pre-design

In this phase, we gather data related to the empirical indexes that are related to the categories. These categories are referred in the text as "key topics" to take into account when creating a museum education archive. Once the categories are delimited, the categories enter the process of conceptualization.

Conceptualization is a theoretical process in which we classify the ideas or theoretical constructs. Not only the categories are objects of this conceptualization, the context is also subject to it: museum education; and the tool: the archive. Also, in this study, as we have considered two main case studies, (Tate and the Pedagogical Museum for Children's Art) that as context for the research also follows the conceptualization process.

AIM: Analyze the state of play in museum education so as to specify what contribution the creation of a museum education archive can offer.

PARADIGM	Mixed	
STRATEGY	Preliminary analysis of the state of play	Bibliographic research
DATA GATHERING TECHNIQUES	Survey	Comprehensive reading
SAMPLE	37 museum education departments 60 potential users	See Bibliography
OUTCOMES	Study of the state of play	
CHAPTERS	3.1, 4.1	

AIM: Define the concept of archive from different points of view with the purpose of describing the concept in its complexity.

PARADIGM	Mixed
STRATEGY	Bibliographic research
DATA GATHERING TECHNIQUES	Comprehensive reading
SAMPLE	See bibliography
OUTCOMES	Study of the state of play
CHAPTERS	3.2, 4.1

AIM: Discuss the situation of archives in specific context of museum education departments in order to summarize the current state of the art.

PARADIGM	Qualitative		
STRATEGY	Action research		Bibliographic research
DATA GATHERING TECHNIQUES	Participatory observation	In-depth semi-structured interviews to museum education managers and researchers	Comprehensive reading
SAMPLE	5 archives	17 recorded in tape and selected by the snowball method	See bibliography
OUTCOMES	List of categories to have in to account when designing a museum education archive		
CHAPTERS	3.2, 3.3		

AIM: List the key topics that have direct implications in the creation of a museum education archive to identify the most suitable archive model for museum education.

PARADIGM	Mixed		
STRATEGY	Data gathering		
DATA GATHERING TECHNIQUES	Participatory observation	Depth semi-structured interviews to museum education managers and researchers	Survey
SAMPLE	5 archives 6 educational programs	17 in tape selected by a snowball method	60 potential archive users
OUTCOMES	Organization of data around categories		
CHAPTERS	3.3.2		

AIM: Interpret the key topics to make a specific proposal for the museum education archive (concept operationalization).

PARADIGM	Qualitative		
STRATEGY	Data gathering	Documentary research	Historical research
DATA GATHERING TECHNIQUES	In-depth semi-structured interviews archive and education experts	Research in data bases and archives	
SAMPLE	3 in tape selected by a snowball method	See bibliography	
OUTCOMES	Knowing the type of archive that matches the categories	Historic knowledge of archives in general and museum education archives in particular	
CHAPTERS	4.1		

AIM: Analyze the situation of the education departments in terms of archiving educational experiences at the Tate and the Pedagogical Museum for Children's Art.

PARADIGM	Mixed	
STRATEGY	Case study	
DATA GATHERING TECHNIQUES	Survey Research in archives Field notebook	Research in archives Participatory Observation Field notebook Interviews (8)
SAMPLE	Pedagogical Museum for Children's Art	Tate (Britain, Liverpool, St Ives, Modern)
OUTCOMES	Knowing the case of an archive belonging to a small museum, low activity, short educational history	Knowing the case of an archive belonging to a big museum, multi-see, high activity and long educational history
CHAPTERS	4.2	4.3

2.4.5.2 SECOND PHASE. Empirical Generalization and archive design (initial theory induction)

The information obtained in the observation phase is interpreted and the empirical generalization starts. In this phase we elaborate conclusions that serve as requirements when designing a museum education archive that meets the expectations of its users. The protocol is then inserted in a real context.

AIM: Outline the features and requirements of the museum education archive so as to establish the archive creation parameters.

PARADIGM	Mixed		
STRATEGY	Data analysis from phase 1	Action research	Bibliographic research
DATA GATHERING TECHNIQUES	See phase 1	Discussion groups	Comprehensive reading
SAMPLE	See phase 1	3 groups of 20 people	See bibliography
OUTCOMES	Requisite list for the museum education archive		
CHAPTERS	4.1.1		

AIM: Produce a museum education archive that meets the features previously outlined and that includes materials belonging to the specific case studies: Tate and the Pedagogical Museum for Children's Art.

PARADIGM	Mixed		
STRATEGY	Action research		
DATA GATHERING TECHNIQUES	Field notebook and archive		
SAMPLE	MuPAI and Tate		
OUTCOMES	An archive created according to the features identified.		
CHAPTERS	4.1		

AIM: Develop a correspondence between the features of the archive and the rates that prove that the requirements previously outlined have been met.

PARADIGM	Mixed		
STRATEGY	Data analysis from phase 1	Action research	Bibliographic research
DATA GATHERING TECHNIQUES	See phase 1	Discussion groups	Comprehensive reading
SAMPLE	See phase 1	3 groups of 20 people	See bibliography
OUTCOMES	Definition of what the signs are for considering that each necessity has been met.		
CHAPTERS	4.2.4 and 4.3.4		

2.4.5.3 THIRD PHASE. Hypothesis contrast: evaluation of the archival protocol in its application in two case studies: Tate and the Pedagogical Museum for Children's Art.

This phase means the contrast of empirical generalizations with the research hypothesis. It includes the evaluation of the archival protocol and its implementation in two real contexts: Tate and the Pedagogical Museum for Children's Art. Part of the implementation is the evaluation of the archival protocol. To do so, we proceed to link each category to a way of measuring it. The establishment of indicators is part of this process.

Once the indicators are established, we proceed to contrast our initial hypotheses:

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Pedagogical Museum for Children's Art to others.

and

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Tate to others.

For that purpose, we establish three groups for a temporary longitudinal study. Each group includes both an experimental and a control sub-group. Through the tool of the interview, comparing the answers from both the control group and the experimental group, we can confirm or deny our initial hypothesis.

AIM: Evaluate if the created archive meets the features outlined in previous phases so as to proceed to testing it in the case studies.

PARADIGM	Mixed	
STRATEGY	Analysis of the state of play	
DATA GATHERING TECHNIQUES	Survey	Market study
SAMPLE	GA (20 people) GB (20 people) GC (20 people)	Study from November 2015 to April 2016
OUTCOMES	Knowing if the archive created owns the features marked in PHASE 1	
CHAPTERS	4.2.4 and 4.3.4	

AIM: Assess if the created archive makes the educational function of the museums more visible and meaningful in the cases of Tate and the Pedagogical Museum for Children's Art (as expressed in the hypothesis)

PARADIGM	Mixed		
STRATEGY	Analysis of the state of play		
DATA GATHERING TECHNIQUES	Survey		
SAMPLE	Group A Experimental (19 people) Control (19 people)	Group B Experimental (20 people) Control (20 people)	Group C Experimental (19 people) Control (19 people)
OUTCOMES	Having evidence for denying of confirming the hypothesis		
CHAPTERS	4.4		

2.4.5.4 FOURTH PHASE. Prospective

This phase proposes threads for future research.

AIM: Generate new proposals for improvements of the archiving system of educational activities in museums so as to allow other institutions to put them into practice.

PARADIGM	Mixed		
STRATEGY	Data gathering		
DATA GATHERING TECHNIQUES	Interview	Survey	Bibliographic research
SAMPLE	17	60	See bibliography
OUTCOMES	Establishing possibilities for future studies		
CHAPTERS	6		

2.4.5.5 FIFTH PHASE. Literalizing and defense of the results

AIM: Write a thesis that collects the whole process' experience in a structured and comprehensible manner so as to share our findings with the field.

This phase constitutes the last of this project but hopefully the first of new research.

The main outcome of the literalizing phase is this text. In terms of how this text has been written, it has followed the guidelines of the Complutense University of Madrid and the recommendations of the Faculty of Fine Arts. This is seen in the following features:

- Structure: Acknowledgements and inscription, abstract (English /Spanish), introduction, chapter description, conclusions, bibliography and annexes. This is the standard thesis structure. Having this as a base, we add the necessary complexity for the in-depth explanation of the research project.
- Citation system: American Psychology Association 6th edition. This is the recommended citation system at the Faculty of Fine Arts.
- Writer register: royal pronoun. We consider this the most suitable register for writing this thesis because behind this research there are many people who are responsible for it.

2.4.5.1 Chronogram

After explaining the phases that we have carried out in this research, it is necessary to clarify that these phases haven't taken place in a lineal sequence. On the contrary, according to necessity this project has skipped from one phase to another. Some phases have been simultaneous while others have been fragmented over the period. We consider it necessary as part of the research methodology to explain the sequence of the actions carried out in a temporal sense.

Tasks	YEAR 1	YEAR 2	YEAR 3	YEAR 4
1- Observation or pre-design				
2-Empirical generalization and design				
3-Hypothesis contrast				
4- Prospective				
5-Literalizing and defense of the results				

Table 3 Phases and its implementation during the four-year research

This research has taken place over four years. Below we show the sequence of phases and primary actions carried out yearly. The years start in October and ends in September.

YEAR 1 (2012-2013)

TASKS	Oc	No	De	Ja	Fe	Ma	Ap	Ma	Ju	Jul	Ag	Se
1 Problem identification												
2 Bibliographic research												
3 Interview design												
4 Depth semi-structured interviews in Madrid City												
5 Depth semi-structured interviews in New York City												
6 Participatory observation of museum programs												
7 Participatory observation in archives												
8 Category definition												

YEAR 2 (2013-2014)

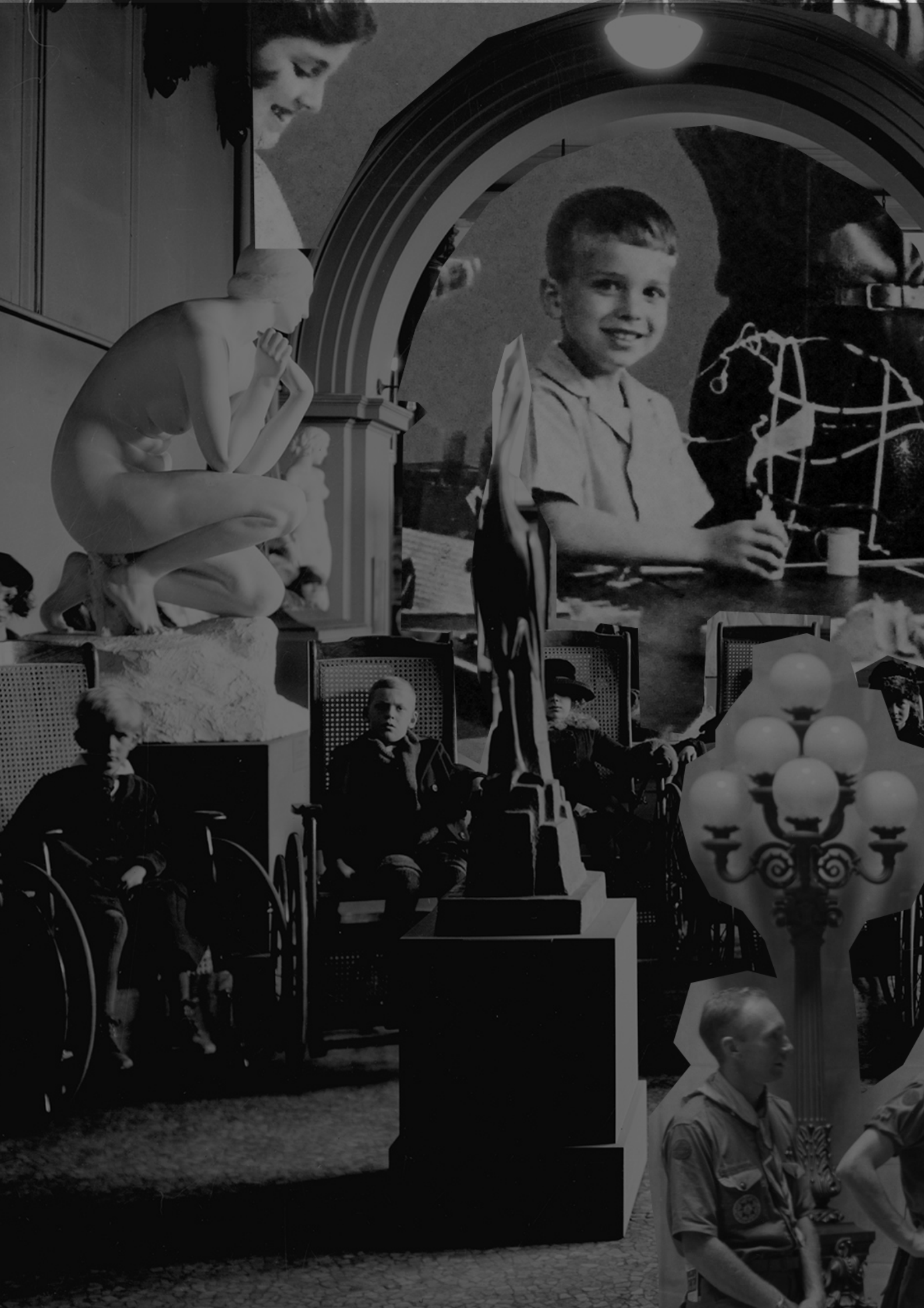
TASKS	Oct	No	De	Jan	Feb	Ma	Ap	Ma	Jun	Ju	Ag	Sep
1 Design of the online archive according to conclusions from YEAR 1												
2 Design of the archive as an event and implementation at the MA in Art Education in social and cultural contexts												
3 4 Depth semi-structured interviews in Madrid City												
4 Operationalization of categories												
5 Design for case study at Tate												
6 Case study at the Pedagogical Museum for Children's Art												
7 Development of the online archive for the Pedagogical Museum for Children's Art												

YEAR 3 (2014-2015)

[illegible]

YEAR 4 (2015-2016)

[illegible]





3 REFERENTIAL FRAMEWORK

3.1 Context: Museum Education

3.2 Tool: The Archive

3.3 Proposal: The Museum
Education Archive

Images:

Torres, S. (2016) Referential framework Collage including the following images:

The Metropolitan Museum of Art (1922) *Special Needs Group*. London: Tate Archives

The Metropolitan Museum of Art (1935) *Boy Scouts in the galleries*. New York: The Metropolitan Archives

The Museum of Modern Art (2013) *Family programs*. New York: Museum of Modern Art

3

REFERENTIAL FRAMEWORK

THE REFERENTIAL FRAMEWORK IS the chapter where we define the context: Museum Education; the tool: the archive and the proposal: the museum education archive. These three elements constitute the three pieces that, intertwined, lead to the empirical framework. This chapter is the in-depth presentation of these three elements.

This presentation of context, tool and proposal finds its references in theory and practice. Theory in this text is selected according to what those in the professional field have recommended us to look at. For this reason, we consider that there is a natural flow between the referential framework chapter and the empirical framework chapter. All that is exposed in this chapter acquires a deeper understanding when put into practice. Therefore, the empirical framework of this thesis cannot be understood without the referential framework. That being said we introduce the three elements that constitute this referential framework:

Context: Museum Education The context of this research is presented through basic questions about it. First we wonder if museums are educational settings, followed by questioning how the institution considers museum education, the educational principles in museums and how the museum thinks the visitor learns. All matters are discussed both from a theoretical and a practical point of view. The difference in the answers between how theory and practice approaches these questions, lead us to conclude the necessity of building bridges between these two views.

Tool: The Archive This section offers two attempts at defining the archive. The first attempt answers the need of a general approach to the archive as a concept. The second attempt focuses on the ideas that have influenced this project more powerfully. This chapter reflects on the idea of the archive as a deposit and the possibility of viewing it as a place for exchanges.

The proposal: The Museum Education Archive This section establishes the framework for

the creation of the museum education archive. Through interviews, group discussions, surveys and participatory observation in archives and educational programs, we first define what has been considered archiving in museum education, we imagine how this process could be improved and finally we establish the key concepts that influence the creation of a museum education archive. The final section of this chapter summarizes this process as the process of legitimizing museum education.

Conclusions to the Referential Framework The last part of this referential framework gathers the conclusions drawn from the context, the tool and the proposal.

3.1 Context: Museum Education

3.1.1 What is the importance of education within the museum?

3.1.2 What are the educational principles of museums?

3.1.3 How does the museum think people learn?

3.1.4 Conclusion: Building bridges between theory and practice

3.1 Context: Museum Education

Theory must begin to address the range of complex issues and events that give meaning to everyday life. Theory needs to be translated into practice that makes a difference that enables people to live out their lives with dignity and hope... Theory has to be done, it has to become a form of cultural production and not merely a storehouse of insights drawn from the books of the "great theorists". (Giroux & Shannon, 1997, p. 240)

The purpose of this chapter is to introduce the context in which this research is developed. This context has been named "museum education". Museum education as a concept can have many meanings and be considered many different things. Defining museum education is something beyond the aspirations of this study. Over the more than one hundred years that this profession has existed in the modern museum, we can say that we are not sure of what museum education is or what its purposes are. Each museum has a different philosophy or set of ideas that boost the educational programing. Trying to extend that philosophy to every museum in the world would not only be fruitless but nonsensical.

Nevertheless, with the intention of framing this study, from now on when we refer to museum education, we will be considering whatever activity is developed by educational teams or departments in museums. There is a wide range of names that these departments receive: education departments, learning, education divisions, educational offices, educational cabinets, DEACs, mediation groups... it changes from museum to museum. As long as the idea of education is present, whatever the name of the group is, we consider them part of what museum education is in its heterogeneity.

That being said, we are going to take a step back to ask ourselves something that has not always been clear: are museums educational settings?

Certainly, one of the earliest and most influential spokesman of the didactic or educational philosophy of museums was George Brown Goode of the Smithsonian Institution. Museums according to Goode, were "the principal agencies for the enlightenment of the people (...) the

museum is to educated and uneducated alike, to the masses as well as to the few, and is a powerful stimulant to intellectual activity in either class" (Witlin, 1949, p.33)

In contrast, Pritchard wrote in 1904:

The museum is for the public and not for any caste or section of it, whether student, teacher, artist, or artisan, but is dedicated chiefly to those who come, not to be educated, but to make its treasures their friends for life and their standards of beauty. Joy, not knowledge, is the aim of contemplating a painting by Turner or Dupre's *On the Cliffe...* (Witlin, 1949, p.33)

Furthermore, in 1923 Gilman (1918), Secretary of the Boston Museum of Fine Arts, spoke about the role of education in the museum. In his view a museum of art was "primarily an institution of culture and only secondarily a seat of learning" (p. 11). Throughout the generations many museum directors and curators have perceived the role of education as secondary to the mandates of collection and preservation. In our time, however, "this perception of the art museum as a temple of ideal contemplation has become increasingly untenable, as cultural institutions are challenged to address issues of cultural identity, representation and interpretation" (Xanthoudaki, Tickle and Sekules, 2003, p.197). The encouragement museums received from different governments to consider education as one of the aims of the museum met resistance in many places. In the United Kingdom in 1918, an Education Bill recommended contributing to the educational goals for schools but some museum directors were reluctant. The tension increased until 1920 when a delegation of the Museum Association explicitly communicated to the Educational Committee that "museums are not fundamentally educational institutions" (Bellamy, K. and Oppenheim, C., 2009, p.24).

Some people may argue that this resistance to education in museums is currently latent in many institutions. However, the up-front consideration that education shouldn't necessarily be part of the institutions is no longer a reality. There are many factors that prevent museums from not including education in their agenda. The moment in which education became a must in museums came at different times in different places. In the United States of America for example, it was the year 1969. This year the Belmont Report was presented (linked to the Reform Act) according to which the government would economically support those institutions with a declared educational mission. This historic event contributed an economic incentive to those museums that were concerned with education through changes in its structure and practice (Villeneuve, 2007, p.59). This doesn't mean that education was not present before in museums. There is evidence of educational activities before that period and since before the beginning of the 20th century the activity was broadly established in the United States of America (Illustration 5).

The managing director of the Pennsylvania Museum of Art (now the Philadelphia Museum

of Art) pointed out in 1876 that the institution had "been founded entirely for the education of people of this city and Commonwealth in the industrial arts (Witlin, 1949, p.15). A.H. Griffith, the director of the Detroit Museum of art believed that the "proper mission of a Museum is the education of all people" (Witlin, 1949, p.27).

The increasing fulfillment of educational tasks by the public museum in the United States of America expressed its position as a public institution rendering palpable service to the community.

This approach to the public museum was voiced as early as 1880 when, at the opening of the new building of the Metropolitan Museum, museums were declared to be social instruments making for the progress of the working millions, and it was vigorously repeated at a time when museum work made a new start in the period between the two wars. (Howe, 1913)

The Museum of Modern Art in New York that was founded in 1929 explicitly as an educational institution, and in 1941 they could proudly write that "whatever may be the aims and activities of a museum, its major function, both in theory and practice, should be to educate society. That the Museum of Modern Art has served to educate society in many ways is not disputed." ("Report to the advisory committee", 1941). In this museum, there were activities specially designed for children, sometimes not allowing adults to participate if unaccompanied by a child. (Illustration 6). However, this situation coexisted with "the order of the Board of Education in December 1941 forbidding school children to visit the New York Museums in organized groups or classes" (The Brooklyn Museum, 1941).

School groups meant one of the most important educational actions in museums at the time. Forbidding school groups left Education Divisions in a difficult position. The ban was abolished shortly after, but school groups continued being seen as a necessary evil by many.

The influence of the United States of America is undeniable in many fields of study, and museum education is not an exception. However, the pace at which this influence has affected each context has been different.

In the United Kingdom, during the 90s, only one in five museums had someone devoted to education amongst its staff. In 1997, David Anderson report: *A common Wealth* (1999) revealed that most managers regarded education as a second-order priority after collections management and display. The United Kingdom is currently one of the most influential countries in museum education so one wonders what happened in the last 15 years. One of the reasons behind this change is that the UK government made education a priority in 1999 (Bellamy & Oppenheim, 2009, p.12). Museums taking innovative educational initiatives were helped by the government through economic aids. The most famous are the *Museums and Galleries Education Programme*, *Renaissance in the Regions*, *Strategic Commissioning*,

and *Creative Partnerships*.



Illustration 5 *Kindergarten class from P.S. 116 in the Arms and Armor galleries.*
New York: The Metropolitan Museum. Retrieved 2 March 2016, from
<http://www.metmuseum.org/blogs/now-at-the-met/features/2011/historical-photographs-on-display-in-the-uris-center-for-education>

As we have seen, governments' economic support for education in museums can play a key role in the constitution and establishment of strong education teams. Arguably the two leading countries in museum education have had that support that, and even if it hasn't been constant, it has definitely made a crucial contribution. In other countries, the birth of education teams in museums has been more connected to the recognition by national and international museum councils of museum as educational institutions. This fact however, has led to a slower development.

Many allege that whatever the situation of the education department, museum experiences in general are almost always rich, new for the visitor and are linked to containing a huge educational potential that is independent from the museum staff's intentions or the visitors (Hein, 2005, p.14). It is believed that "galleries are an immensely rich teaching and learning resource, supporting and extending visual experiences of visual art and the role it can play in their lives both at school and beyond". (Charman, Rose and Wilson, 2006, p.7). The learning psychology defends that at the museum the essentials can be learnt in a suggestive way and

models that allow for interpretation and knowledge can be observed (Calaf, 2009, p. 118). In other words, according to this position, even those museums that don't have an education department are places for learning since "the museum by its nature is an educational institution" (Hein, 2005)



Illustration 6 *Art Carnival Entrance* (1942). New York: The Museum of Modern Art. Retrieved 2 March 2016, from http://www.moma.org/explore/inside_out/2012/12/06/victor-damico-papers-now-available-in-the-museum-archives

When researching around the position of museum education within the institutions, the educational goals of museums and the manner in which museums think their visitors learn, we have found the challenge of making global statements given that answers differ substantially depending on whether we consider museum education from a theoretical perspective or a practical perspective. It is an accepted fact that it is not frequent to find documentation on heritage practices that combine theory and practice (Fontal, 2003, p.13).

For this gap between theory and practice, we propose bridges. But to build a bridge, one needs to know about the gap's width, depth and dangers. So as to know this gap better, we answer the following questions both from the theoretical and practical perspective:

How does the institution consider education? This question will be answered in theory through the institutional definitions of what a museum is and what role education is meant to play in it. From a practical perspective, we will reflect upon what visitors and educators feel the place of education in the institution is.

What are the educational principles of museums? We will answer this question at a theoretical level through the goals the consultative organs attribute to museums as educational settings. And from a practical perspective, we discuss what happens in practice through the different discourses that education departments perform.

How does the museum think the visitors learn? Throughout museum education history, there have been theories that have had their influence in the practice of museum education. These theories, when put into practice, have led to stories that have taken place in museums. Those stories have led to different ways of representing museum education history. We also discuss in this section the texts that have emerged from the museum education practice.

3.1.1 What is the importance of education within the museum?

3.1.1.1 What theory says: institutional definitions

And in every situation, the museum has done nothing but wonder about its own identity: the museum, or we could rather say, those who keep it alive, those who fund it, those who enjoy it (given the case) (Díaz, 2008, p.20)

So as to answer the question of how the museum considers education, we first need to define the museum as a concept. In this case, the definition given by the International Council of Museums (ICOM) is a good starting point given its international acceptance. The ICOM, created in 1946, has the status of consultative organ from the Economic and Social Council of the United Nations. According to the ICOM Statutes, adopted during the 21st General Conference in Vienna, Austria, in 2007:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment (International Council of Museums, 2007)

Amongst the aims presented in this definition, there are some references to education. Some of these references are explicit and some implicit. The explicit mention can be found as one of the three purposes of museums. Implicitly, there is a mention to be "in the service of society", "open to the public" and to be something that "communicates". These three features are usually part of the description of museum education departments.

This definition is the result of more than half a century of evolution. The ICOM was constituted in 1946. Since then, the museum definition has been challenged, reinvented and transformed. Education has not always been part of the definition. The first definition that was created as part of the ICOM Constitution says that:

Article II. Section 2. The word "museum" includes all collections open to the public, of artistic, technical, scientific, historical or archaeological material, including zoos and botanical gardens, but excluding libraries, except in so far as they maintain permanent exhibition rooms. (International Council of Museums, 1946)

It is not until 1951 that a new definition makes direct reference to an active attitude towards the audience learning. This definition is:

Article II. The word museum here denotes any permanent establishment, administered in the general interest, for the purpose of preserving, studying, enhancing by various means and, in particular, of exhibiting to the public for its delectation and instruction groups of objects and specimens of cultural

value: artistic, historical, scientific and technological collections, botanical and zoological gardens and aquariums. Public libraries and public archival institutions maintaining permanent exhibition rooms shall be considered to be museums. (International Council of Museums, 1951)

The public here is meant to be instructed. In this instruction there is a clear reference to a certain type of museum education, characterized by the information delivery by the educator or instructor. The public role in this case might be the one of a listener to the museums as bearers of incontestable truth.

In 1961, a new definition is created and for the first time, there is an explicit mention of the term education:

Section II- Definition of a museum. Article III:

ICOM shall recognize as a museum any permanent institution which conserves and displays, for purposes of a study, education and enjoyment, collections of objects of cultural or scientific significance. (International Council of Museums, 1961)

After this moment, all the definitions created in subsequent changes (in 1974, 1989, 1995, 2001), have the word "education" in them and from 1974, the museum is considered to be "in the service of society" (International Council of Museums, 1974).

Having considered these definitions, we can say that education has had its importance in the museum definition from very early on in ICOM history. But museums opened their doors to the public long before the foundation of ICOM. The earliest cases we know of that had an educational interest from their inauguration include the Victoria & Albert Museum in London and the Musée royal d'art et d'histoire in Bruxelles. The Victoria & Albert Museum, devoted to British design, started a renovation of the museum in 1852 that included the use of the museum to educate British designers and manufacturers so that the audience at large could discover the quality of the artists: either historical or contemporary. At the Musée royal d'art et d'histoire in Bruxelles, Jean Capart defined the double function that in his opinion, a museum should have: the scientific view, a research to the interior; and the opening to the outside and communication. From the beginning, at the Musée royal d'art et d'histoire, the curators were involved in guided tours in which the objects were not considered from the same point of view but considered as the result of a human creation. The Musées Royaux have always focussed on their original social mission and have never turned their back on visitors (Émond, A., 2006, p.37). As we mentioned before this is also the case of the Museum of Modern Art in New York that stated in its foundational ethos that it was founded as an educational institution.

Most museums are much older than the ICOM, the Victoria & Albert Museum, the Musée royal d'art et d'histoire or the Museum of Modern Art. The first museum that opened its

doors to the public is considered to be the Ashmolean in 1683 (Hunter, 1995, p.43), but if we consider the museum precursors from the Ancient Near East, we would be considering that the first museums were created in the year 1176 B.C. (Alonso, 2001, p. 45).

Except for these rather modern museums that explicitly had an educational purpose (whatever they meant with education), we haven't found evidence of whether the majority of museums had an interest in education before the early 20th century. The first reported museum educator was Garrick M. Borden, assistant to the secretary of the Museum of Fine Arts in Boston, charged with the duty of "giving visitors in the galleries information about any or all the collections" (Burnham & Kai-Kee, 2011, p. 21). But recognizing education as one of the key purposes of museums would take decades. Currently, at a theoretical level, nobody questions whether the museum should have education as a priority.

In answering the question 'How does the institution consider education?' according to the theory, we can confirm without room for doubt that the 21st century museum is an institution at society's service through its educational function (Huerta & de la Calle, 2005, p. 26).

In the next section we approach the same question from the perspective of those who experience the consideration of museum education by the institution in practical terms.

3.1.1.2 What practice says: priorities

Museums, irrespective of their size or subject matter, have the freedom and opportunity to reflect on their habitual performance, and to consider other options that have more to do with change and growth in a nonmaterial sense. (Janes, 2009, p. 19).

Museums are extremely complex mechanisms and visitors are part of that mechanism. The visitor's view of the work the museums carry out is sometimes limited by what happens in the galleries. If they have the chance to experience an educational program, then they know of the existence of a department called 'education'. If not, when asked what museum education is, even the most frequent museum visitor admits to knowing nothing about it. For this reason, the presence of education is sometimes considered invisible in the wider activity carried out in museums. (Illustration 7).

As for the internal functioning of museums, the inner mechanisms include many different departments, all of them important. However, as economic resources are scarce at the majority of museums, there we can tell what the real priorities are. We can read that education is a priority, but budget sometimes says otherwise. "It is always more worthwhile spending the available money on activities that affect a higher number of recipients. Preservation tasks for example. And if there is something left, money can be devoted to other tasks, like didactic activities" (Díaz, 2008, p.144). This is the feeling of many education workers that consider that their departments have been economically mistreated by the institution. Museums are exceptional organizations with a huge potential for social change. The fear is that the traditional way in which priorities have been determined at the institutions, leads to a resource distribution that doesn't allow for social changing experiences to grow.

Apart from the budget invested in educational activities, another objective test of the place of education in the museological institution is to look at their website. Considering how easy or hard it is to find educational activities on the website proves if education is what the museum is interested in showing or if there are some other priorities. "Museums need to be clear that their priority is their collection, its preservation and its maintenance for the future" (de Frutos, 2014). Stewardship has been the main purpose of the museums from its origin, and this commitment to stewardship is at the center of every permanent collection. Nevertheless we wonder whether they can go beyond their commitment to the stewardship of collections and embrace broader societal and educational issues. Educational activities are the bridge for people to enjoy, challenge and think critically about the objects. The website usually proves to what extent the institution values this bridge.

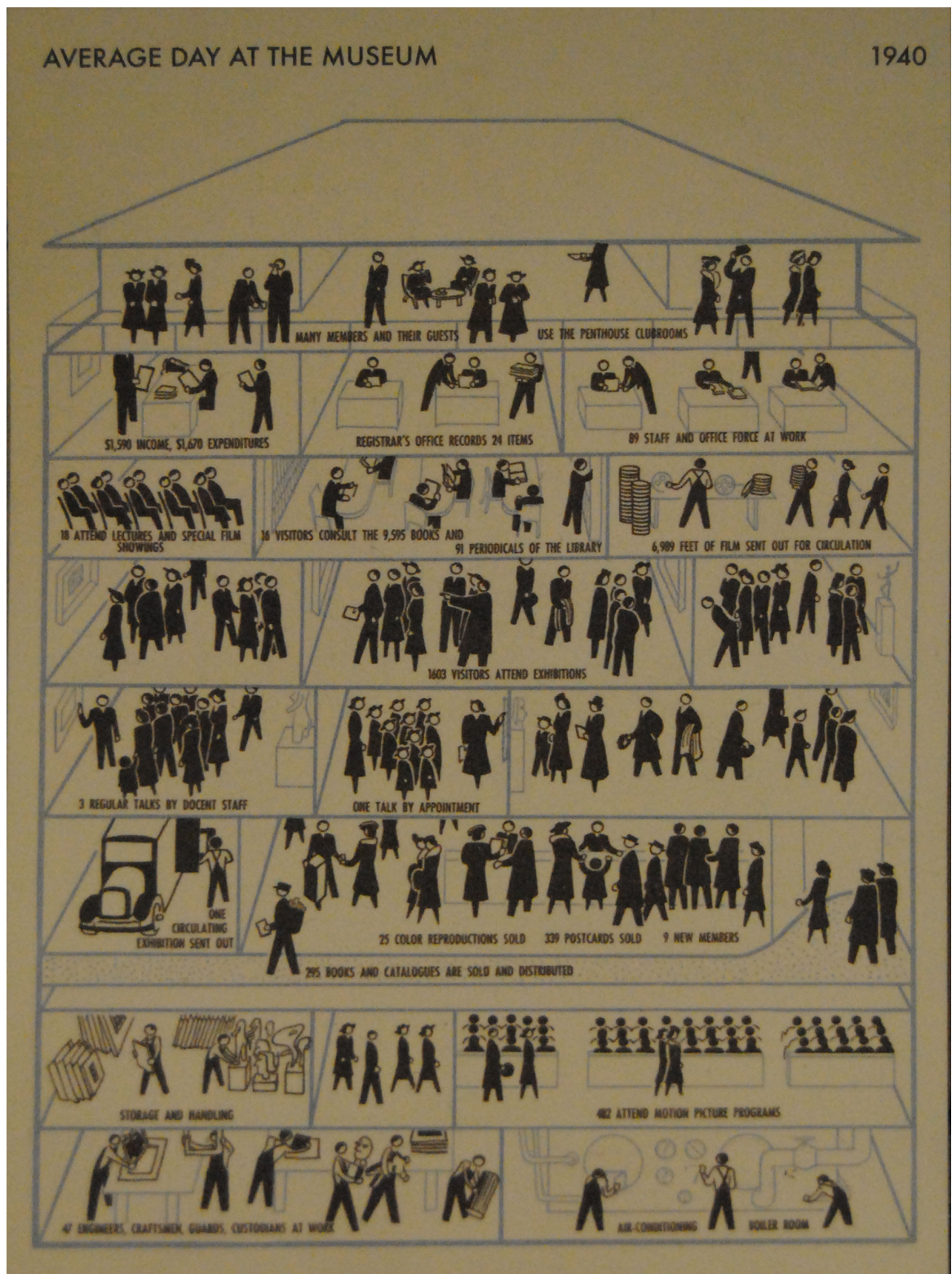


Illustration 7 MoMA (1940) *Average day at the Museum of Modern Art*. New York: Museum of Modern Art

Another test is to look at the educational archive. Archives in museums include the memory of the institution. As well as what happens with human memory, institutional memory is selective. Visiting a museum archive is not so much knowing about the museums' history but knowing about the institution's priorities. What the institution documents and archives is

what the institution values most. Each museum values educational activities differently, and the extent of this value can be measured by the fact that not all museum archives own an educational collection. Furthermore, the pace of making the documents available is usually longer in these collections than in other collections.

Communication and dialogue with the audience is proclaimed as one of the main aims of the museum but reality is sometimes different: "communication doesn't always work, as museums are based on rigid and authoritarian power structures" (Díaz, 2008, p.169). When communication doesn't work properly not only are museums being irresponsible towards the ICOM definition but museums also locate a step closer to irrelevance. One might argue that if communication is not working, why do people still queue and pay for entering the museum. Despite economic impact and attendance figures showing good health, in the long term if museums struggle to communicate with their audiences, specialists say they will be revealed as loss-making institutions.

For this reason, "the discussion of museums as true agents of civil society must be deepened, in a manner which transcends vanity architecture, attendance and consumption" (Janes, 2009, p. 22). Otherwise museums are at risk of not being relevant to society. If we don't have this discussion, the utopia that sees the museum as a strong tool for communication, education and social transformation will remain exactly that: the utopia that is defeated by old and new myths in the museological duty.

Institutions need to create new workflows, mindsets and perspectives that allow them to meet the theoretical definition of being "in the service of society and development" (The International Council of Museums, 2007). Education in museums needs to flourish for really matching what in theory museums are expected to be. Only through the institutional recognition and its translation into practical changes (its structure, values and communication strategies) museums could aspire to meet society's needs.

3.1.2 What are the educational principles of museums?

3.1.2.1 What theory says: consultative organs

AT A NATIONAL LEVEL (Spain). Superior Assembly of Museums

The Superior Assembly of Museums (La Junta Superior de Museos) is the maximum consultative organ at the General Administration of the State in the museum's field.

The composition of the Superior Assembly of Museums turns it into the technical organ responsible for functions linked to the Spanish Museum System (Sistema Español de Museos), the Regulation of State-entailed Museums (Reglamento de Museos de Titularidad Estatal) and the consultancy to the General Fine Arts and Heritage and Archives Management (Dirección General de Bellas Artes y Bienes Culturales y de Archivos y Bibliotecas) in museum related topics. The Superior Assembly of Museums has a precedent in the Superior Assembly of the Artistic Treasury (Junta Superior del Tesoro Artístico) (Law of May 13 1933 on Artistic Heritage) that contained a section on museums.

The Education, Culture and Sports Ministry of Spain consider that what education / diffusion / communication departments should aim at:

Scientifically study the audience's features, needs and motivations.

Program, project and implement permanent and temporary exhibitions in collaboration with the all the departments involved in the process.

Produce information mediums with suitable techniques to that end.

Scientifically evaluate the exhibition incidence in the audience.

Organize and collaborate in cultural activities and program of dissemination development that allow for improving the knowledge of the collections and what they mean to society.

Manage the production of publications by the museum.

Develop the necessary research on museographic techniques and collaborate with research programs of external institutions in its field of action (Translated from Mcu.es, 2016).

AT AN INTERNATIONAL LEVEL

International Council of Museums: Committee of Education and Cultural Action

The International Council of Museums (ICOM) that has already been mentioned is the international organization for museums and professionals. It addresses the preservation, maintenance and communication of natural and cultural global heritage of the present and future, tangible and intangible. It was created in 1946 as a non-governmental organization that maintains formal relations with the UNESCO and has consultative status of the United Nations Economic and Social Council.

The ICOM is divided in different Committees that meet to debate problems, visit museums in the cities where the Conference is held, make alliances and exchange experiences. There is a total of 115 National Committees and 30 International Committees. 139 countries take part in the ICOM activities. Amongst these activities there are conferences, publications, training programs etc. Every three years, all the committees gather at the ICOM Triennial Conference. With respect to Education, there is the Committee of Education and Cultural Action (CECA) that meets annually.

The CECA is one of the oldest and more active international committees of the ICOM. With more than 1000 members that come from 85 countries, the CECA is one of the biggest committees. The CECA doesn't have a set of educational goals in museums, but they have a Code of Ethics in which the principles of education are explained. The fourth principle states:

Museums have an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum. (ICOM Code of Ethics for Museums, 2013)

Education in museums, according to ICOM, provides an opportunity for appreciation, understanding and management of natural and cultural heritage. This can be achieved through attracting wider audiences from the community and the promotion of heritage.

American Alliance of Museums. EdCom

For its influence the American Alliance of Museums is worth mentioning. It is a national organization based in the USA. Part of it is the Standing Professional Committee on Education (EdCom). EdCom published first in 1990 the Statement on Professional Standards for Museum Education that was revised in 1992 with *Excellence and Equity* and again published *Excellence and Practice: Museum Education Principles and Standards* in 2002. This text is more descriptive of the complexity of engaging a diverse audience in vital and meaningful learning experiences. These principles and standards for best practices are organized into three functional areas related to museum education: accessibility, accountability and advocacy.

Accessibility:

1. Engage the community and serve the museum's audiences.
2. Address and employ a diversity of perspectives.

Accountability

3. Demonstrate excellence in content knowledge.
4. Incorporate learning theory and educational research into practice.
5. Employ a variety of appropriate educational tools to promote learning.

Advocacy

6. Promote education as central to a museum's mission.
7. Set goals and measurable objectives and adopt strategies to achieve and document them.
8. Promote professional development within the museum community.
9. Promote a spirit of inquiry and openness to new ideas and approaches.
10. Influence public policy in support of museum learning.

(Excellence in Practice: Museum Education Principles and Standards, 2002)

Each consultative organ produces its own idea of the principles Museum Education should follow, its purposes and its goals. The closer to museum education departments these principles are created, the more they have to do with daily practice. This set of goals is adapted and selected in each context. Some make more sense than others depending on the museum and its audience. In the next section, we discuss how education departments position themselves around different goals, depending on the ethos of their practice.

3.1.2.2 What practice says: museum education discourses

The aims and principles of the profession expressed by the consultative organs constitute the general framework for education departments to produce their own unique ethos. Sometimes this set of beliefs is more an underlying sentiment than a formalized written statement or code of ethics. Even if most museums match all the principles given at the ICOM, AAM or other national councils, each education department has its own agenda and priorities when putting these principles into practice. We have considered this adaptation of principles to practice as the discourses in museum education. These discourses can be related to the principles they prioritize. We have organized them according to the principles museum

education teams have at their core in four groups that sum up the consultative organ's principles:

Group of principles 1. Contemplate and admire the heritage the museum preserves.

This principle corresponds to the discourse Padró (2005) denominates as formalist. This discourse is canonic of a museum that understands the objects from intrinsic categories linked to the unity, the good taste, beauty of shapes, originality and authenticity. Padró considers that in the formalist discourse "education is understood as contemplation, silence and admiration" (p.139). This discourse is especially common and almost exclusive for Art Museums or galleries that are concerned with the aesthetic mission.

This group of principles can also be related in great measure to what Mörsch (2009) calls the affirmative discourse.

It ascribes to gallery education the function of effective outward communication of the museum's mission in keeping with ICOM standards—collection, research, care, exhibition, and promotion of cultural heritage. Here, art is understood as a specialized domain, which is the concern of a chiefly expert public. Practices most often associated with this function are lectures and other related events and media, such as film programs, docent-led tours, and exhibition catalogues. (p.9)

Both affirmative and formalist discourses have in common that the visitor needs to enter the museum with the attitude of admiring the pieces, more than with an interest in learning from them. However, there are some differences between these two discourses. The main difference is that in the affirmative discourse there is a more marked instructional intention addressed to a specialized audience. Whereas in the formalist discourse, no instruction is needed given that the sole observation of the pieces is the fulfillment of the visitor experience. The next group of principles follow the idea of the audience's instruction presented in the affirmative discourse but for a less specialized audience.

Group of principles 2. Instruct the visitor and demonstrate the value of the pieces that the institution hosts.

This group of principles assumes that the visitor carries little or no knowledge on the exhibited pieces. For that reason, through this discourse the audience is seen as a white canvas, the education departments deliver the necessary information for the audience to enjoy. According to the discourses identified by Mörsch (2009), this group of principles would correspond to the reproductive discourse. In it, museum education is educating the future citizen or introducing those who have never entered a museum to art. The museum has a purpose for outreach. Museums need to be accessible and education is one of the tools for making the institution appealing to everyone. The content of the activities is established by the general strategy of the exhibition. This strategy is usually drafted in the catalogues. The

education's task is reproducing what the object specialists consider necessary for understanding the exhibition. In this manner, there is uniformity between the curatorial contents and the educational discourse. These principles are also related to what Padró (2005, p.140) names as disciplinary discourse. This discourse proposes a clear, fixed and global view of the objects through programs and educational resources targeted at supplementing the contents given at schools or broadening the knowledge of the adult visitor (Huerta & de la Calle, 2005, p.141).

Group of principles 3. Motivating active participation. Making the museum a center for entertainment. Understanding the museum as a lab for discovery.

The experiential discourse is related to this manner of understanding museum education. In this discourse, objects stimulate senses and feelings (Huerta y de la Calle, 2005, p.142). In those museums that promote this narrative, museum education encourages the active participation of the school groups and the visitors derived from this audience (teachers and families). However, not only the previously mentioned audiences can be influenced by the target of participatory practices. If we open up the definition of visitor while encouraging participation, this group of principles relates to a discourse that has been known as the "inclusive museum". Understanding that there is no universal visitor and recognising that diversity makes the museum explore new forms of engagement, practices like blurring the roles between producers and consumers of knowledge potentially leads to a kind of museum where no visitor is left out.

Group of principles 4. Generating spaces of controversy and discrepancy. Understanding objects as means for cultural production or ways of representation. Encouraging questions. Making the visitor conscious of the concept of knowing and showing authority for representing knowledge.

According to these principles, objects bear many meanings, visions and interpretations. They could be understood from many points of view instead of dichotomies, oppositions or distant objects. Objects can be scrutinized from notions of fight, conflict and controversy. They don't have to have a fixed situation within a museological typology and if they had it institutionally, objects would be interpretationally versatile (Huerta y de la Calle, 2005, p.143). Mörsch calls this the deconstructive narrative (Mörsch, 2009, p.10) and it is close to the critical museology developed in the 1960s. The purpose of this discourse is that both museum and audience critically examine the objects and the museum, as well as the educational processes that take place in this context.

Group of principles 5. Expanding the museum and politically activating it. Making the museum an agent for social transformation. Introducing institutions to the surrounding

communities and the social reality. Producing a long-term participation on the part of the visitor to the extent in which this participation is necessary for the operationalization of the institution.

This last group of principles corresponds to a transformative discourse (Mörsch, 2009, p.10). In this discourse, both museum and any other exhibition space can be modified. The goal is not so much to introduce the people to the museum, rather the museum leaving the institution to meet its community. Practices related to this discourse work against the hierarchy between curation and education. In this discourse, educators and audience not only work together to uncover the institutional mechanisms but also move towards improving and transforming them.

It is important to understand these discourses not in terms of chronological order or the development of the profession. These discourses currently coexist at the same time and sometimes at the same institution. Even inside the same activity, different approaches coexist. It depends to a large extent on the personal standing of the educator.

In terms of what approaches are more common in practice, the group of principles 1, 2 and 3 (discourses, affirmative, formalist, reproductive, disciplinary and experiential) might be considered the most broadly extended. These discourses have in common the use of predetermined topics and almost complete absence of divergence of opinion.

The minority discourses (deconstructive, critical and transformative) include challenging the idea of education itself. In these cases, visitor and educator no longer have the traditional roles and propose a critique towards the art and its institutions. So as to let these discourses develop, the whole institution needs to be open to these practices. There are education departments that decide to take these discourses to the margins of the institution. However, an open communication with all the departments is usually essential for this positioning to flourish.

3.1.3 How does the museum think the visitor learn?

3.1.3.1 What theory says: educational theories

There are many theories that have been applied in museum education practices. Even if many educators are self-taught or don't have a background in pedagogy, when analyzing their manner of programing, designing and implementing activities, there are theories that can be identified.

Hein (2005, p.25) identifies four theories that match what museum education departments do. In the following lines, we briefly describe them:

Didactic, expository theory: In this theory the educator presents principles, shows examples to illustrate those examples so that the knowledge is inserted in the visitor's mind. It presents a "valid" and truthful content in an organized way, from the most simple to the most complex concepts. Contents are divided in a way that they can be learned. (Hein, 2005, p.26)

Stimulus-response: This theory works with the ideas of behavioral psychology. The educator is more concerned with the method than with what he or she teaches. There is no intention in establishing "truths". The main goal is to provoke an answer with a stimulus (like a label, or a button) (Hein, 2005, p.29)

Learning by discovery: This theory focuses on the visitor rather than the object. The visitor is an active agent of his or her own learning. The visitor suffers changes while learning and this learning is produced by the interaction with the exhibited object and never by memorizing information. Every time the visitor learns something, the capacity for learning is amplified. (Hein, 2005, p.30)

Constructivism: This theory is based on the personal construction of knowledge. So that knowledge constructive situations can take place, two factors need to be present: first, the active participation of the visitor is needed; secondly, the extracted conclusions by the visitors are not cross-checked with a standardized notion of truth, but because "they make sense" in the reality constructed by the visitor (Hein, 2005, p.34).

Just as in the discourses of museum education, these four theories coexist, sometimes combined in many education departments. Sometimes even in the same activity. These theories don't follow a historical progression.

As a general rule, Hein (2005) considers that "so as to develop an educational theory, three

kinds of issues, two theoretical and one more practical, must be addressed: an educational theory requires a theory of knowledge (an epistemology); it requires a theory of learning; and finally, a theory of teaching, the application of the conceptions about how people learn and what it is they learn." (p.16) Nevertheless, some may argue that having two theoretical components and only one "more practical" would create a theory that is not completely in contact with a field of study like museum education which is eminently practical.

In the next section, we describe some stories of how museum education has been implemented according to practice only. It would be easy to relate some episodes with a previously described theory. However, there are some episodes that cannot be included in only one theory or there is no theory that informs the actions of a certain activity. This fact emphasizes the importance of the practical sphere of museum education. The attitude of museum educators can be described as "doing on the go", changing strategies and adapting themselves to the public. This extremely ephemeral process is what we try to explain in the following lines.

3.1.3.2 What practice says: 3 stories of museum education: the spiral, the pendulum and the Mesoamerican model

The stories of museum education that we are about to tell are in contact with theories from other fields but their implementation usually ends up being a blend of theory and practice that produces something different. This "something different", is sometimes translated into a written set of suggestions for present and future museum educators or simply a comment in a letter, communicating the advances and discoveries from the practice. In the cases when nothing has been written, everything has been lost. There are three things we want to make clear before we proceed to tell the stories of museum education:

Firstly, all the pieces we have gathered here only refer to the educational potential and fulfillment of museums. There are many publications on the history of museums but "there has been little attention to the history of museum education, even in the museological literature" (Hein, 2013, p.62). Even if museum's history is tied to the history of museum education, those events in museum history that don't have an educational issue at their heart will not be mentioned here.

Secondly, we would like to say that this is not a complete history of museum education. This is a very incomplete collection of practical problems in search of practical solutions. And it is incomplete because there is not much information from certain places and times. According to García & Juanola (2003) "traditional museum education comes uniquely from Europe and innovation is defined by North American influences" (p.34). We wonder if the reason behind this is not so much where museum education comes from originally than the fact that experiences from other continents haven't been recorded properly. In any case, as a warning, we have to say that most of the stories told here come from the United States of America and Europe. The only reason behind that is that these stories have survived in materials and documents while the others have perished.

Thirdly, this scarcity of information about the origins of museum education in countries other than the United States and Europe has led us not to writing a history but to telling three different stories that correspond to three different ways of representing museum education history. "To reconstruct the situation means telling a story, yet the aim is not to describe how it really was with "real facts". The narration rests on my perception and thus forms a constructed and deliberately condensed version of events" (Mörsch, 2006, p.199).

The first story we tell is the spiral, inspired by a quote by Victor D'Amico that makes the visual link between museum education history and a spiral. The second story is inspired by a quote by Anne-Marie Émond that represents the museum education history as a pendulum that moves from having the visitor at the center to the objects at the center. The third story is

inspired by a quote by Díaz that considers a resemblance between museum education and the Mesoamerican model.

Responding to postmodernist theories that history invites many interpretations, we search for ways to present multiple voices and narratives. We now know that "we can no longer offer just the facts, since we realize that the facts are determined by what we decide is and is not important" (Burnham & Kai-Kee, 2011, p. 115)

The next section tells the story of the spiral in museum education.



Illustration 8 Torres, S. (2016) *Story 1: The Spiral*. Madrid: Personal Collection

THE SPIRAL

The symbol of time as a spiral moving ever upward. At any rate, there is no turning back. Let us be clear about that. (D'Amico, 1958)

A spiral is a curve that emanates from a central point, getting progressively farther away as it revolves around the point. When telling the story of museum education, the origin of the spiral is uncertain. The furthest this research has reached is the opening of a collection to the public, which is an action that can potentially have educational consequences in itself (Illustration 8).

The earliest reference to a situation in which a collection of objects was used with educational purposes is in 1176 BC. The Elamites after plundering Babylon, decided to exhibit the booty at a temple in the city of Inxuxinak (Alonso, 2001, p. 45). Of the many meanings the word education in this episode might have, it is likely that in this case the purpose of the exhibition was propaganda of the achievements of the Elamite Empire. Nevertheless, the act alone of opening an exhibition to the audience has educational interest.

By the end of the Roman Republic, Julius Caesar condemned hoarding by private individuals and himself set an example by dedicating his own collections to temples. His "Dactylotheca", containing six collections of engraved stones, was consecrated to the temple of Venus Genetrix. "Spectari monumenta sua voluit", was the reputation enjoyed by Asinius Pollio who in contrast to other collectors of ancient Rome wished his treasures to be appreciated by many people and not to be reserved for his own benefit (Witlin, 1949, p.109).

In the awakening Roman Empire it was Marco Agrippa who opened his collection to the public. It was thanks to his personal belief of considering that art was meant to be enjoyed by the community. Amongst the state duties for the population that Agrippa considered important, art education was fundamental for him. He insisted in the theories that were previously formulated by Plato (Alonso, 2001, p.49). Estrabon in the book XVII describes the *Mouseion*- a big building publicly maintained that had arcades, galleries and big rooms for the exchange of knowledge, not to mention Aristotle's botanic gardens, that were concerned with scientific problems and had an educational purpose. However, we neither know about how this importance was translated into practice nor how the audience reacted to the opening and possibility of viewing Agrippa's collection.

As a general rule, people in ancient Greece and Rome only had access to exhibits available in the temples and in the streets of their towns (Ampère, 1862, pp. 609-14). "Rome was a museum" (Bazin, 1967, p. 23). The practice of opening collections to the public was not common in the Middle Ages and during the following centuries. Except for the few who owned private collections, people had no opportunity of seeing works of art and curios save

the church, where stress was inevitably laid on religious experience and respectful awe for the strange and rare rather, than on unprejudiced observation of objects (Witlin, 1949, p.109).

Our spiral accelerated its growing pace during the Renaissance in Florence. The Médicis then admitted visitors to their palaces. Interestingly enough, the palace servants were explicitly commanded to treat well whoever wanted to look at the collection. This fact is probably one of the first appearances of people acting as mediators. The Uffizzi Gallery followed the trail marked by the Medicis and also opened its gallery in 1582 (Alonso, 2002, p.53). The action of opening galleries is not what we call today museum education, but the opening of galleries to the audience shows an interest for the collections to be more widely known.

Along with the Médicis, other collectors allowed artists to benefit from the study of works of art available in their residencies. The desire of collectors to obtain fine works of art by providing artists with opportunities for studying works of famous masters of the past was probably the motive which first unlocked the doors of private galleries and cabinets. An example of this was Charles Lennox, later Duke of Richmond, who after his return from a journey to Italy set up a collection of paintings, sculptures and casts in his gallery and garden at Whitehall and opened his house in 1758 as a free school of drawing for impecunious students. (Cust, 1898)

A. In 1674 Olearius, in his catalogue of the collection of the Duke Schleswig-Holstein and Gottorf, encouraged collectors to open their collections to the public. "The suggestion seems to have met with little approval, judging by the limited access to collections in the seventeenth and eighteenth centuries. The famous Dutch anatomist Ruysch was known to admit to his collection royal personages, princes, ambassadors and generals (Chalmers, 1816, p. 505), and Mr. Townley in London opened the doors of his "Roman Villa" in Park Street, Westminster, to "men of taste" to whom he personally acted as guide. The Tradescants' Museum in South Lambeth in London, regarded as the most extensive European collection about the middle of the seventeenth century was referred to in Flatman's contemporary *Poems and Songs* in the verse, "Thus John Tradeskin starves our greedy eyes- By boxing up his new found rarities" (1674, p.89). When Mr. Ashmole, the Tradescant's heir, presented the collection to the University of Oxford, the "Ark of Lambeth" became the "Ashmolean Museum" It opened in 1683, becoming the first Public Museum of Europe, but in fact it was, and was intended to be, a place of research and not an aid for general education (Duncan, 1836, pp. vi-vii) .

There is a moment in history in which the museum education spiral growth was remarkably big. "The public museum as we know it -the display of objects for the edification and

entertainment of the public- is a product of the eighteenth century" (Hein, 2005, p.3) However, during this period there is a clear interest and focus in showing the collections. Collectionism in this period is not so much an element of ostentation and prestige but a medium for the exaltation of historical and national values of each country. The museum had to "instruct" the citizen in historic matters. Specifically in France, Diderot was convinced that the citizens were able to appreciate works of art (Alonso, 2001, p.56). For this reason, in 1765 he designed a museological program for the Louvre as part of the volume IX of the *Encyclopedie*.

As a consequence of this, the museum education spiral was reaching one of its most important moments. A milestone in this progression was the French Revolution in 1789 under the idea of understanding art as a creation of citizens. It no longer made sense that only an elite would enjoy it. The Museum of Napoleon at the Louvre displayed the booty of the imperial conquest; every new campaign needed the opening of a new gallery to house the material shipped to Paris after the battles" (Hein, 2005, p.4) The republican government opened the Louvre on 10 August 1793. It could be visited during three days per 'décade' (décade refers to the ten-day week established by the Republic) (Alonso, 2001, p.56).

Following the example of the Louvre, many monarchies opened their collections to the public: Spanish monarchies, Austria or Bavaria are examples. The public had most definitely made their entrance into the museum. Although the museums were open that didn't mean they were easy to access. Yet though in theory "public", these early museums "for a considerable time were but a limited aid in enlightenment of the masses". (Witlin, 1949, p. 111)

In 1785, after a visit to England, the German historian Wendeborn wrote that persons desiring to view the British Museum had first to give their credentials at the office, and that it was only after a period of about fourteen days that they were likely to receive a ticket admission (Wendeborn, 1785, vol II, p.149). Once inside the British Museum, a traveller describes the experience as follows:

The British Museum contains many valuable collections of natural history, but with the exception of some fishes in a small compartment, which are begun to be classed, nothing is in order, every thing is out of its place; and this assemblage is rather an immense magazine, in which things have been thrown together at random, than a scientific collection... (Fond, 1799, vol.I pp.85-90)

A similar experience can be quoted when the French traveller and author Viardot visited Russia in the early nineteenth century. He was struck by the chaotic manner of the arrangement of the Hermitage and wrote: "... ou l'on a compilé des tableaux et on se perd dans un labyrinthe"(Witlin, 1949, p.30)

Limited accessibility was not uncommon in the early public museum. Volkman (1770) tells us what the experience of going to the Vatican was like:

The famous statues and the new museum are now under the supervision of a guardian and it is most difficult to find him. Once he starts a tour with a group of visitors he shuts the door of the museum and then one can lie in waiting for hours, or it may happen that one has to give it up and leave the Vatican without having viewed anything. It is advisable to visit the Vatican in the company of a person familiar with the place, so that one gets access to all the interesting things therein. (p. 136)

In museums like the Prado, while problems of lighting and similar technicalities did not receive much attention in the early Prado, the moral dangers connected with the exhibition of paintings of nudes for some time constituted a major problem. In addition, foreigners wanting to visit any part of the Prado had to produce their passports, and even Spaniards were admitted first on one and later on two days of the week only, on Wednesdays and Saturdays, except on rainy days (Witlin, 1949, p. 111).

Thankfully, there were also good experiences regarding the early public museum. The Frenchman Viardot, who visited museums in many European countries, expressed his appreciation of the arrangement in the Belvedere by stating that there was a division between pictures by northern and by southern artists, though within these sections works of all different periods were mixed. M. Viardot wrote: "Thank heavens... in the Belvedere the disorder is not as great (as in other galleries). One cannot say that the confusion is tantamount" (Witlin, 1949, p.128).

However, it took a while until museums started wondering about what the public should do once inside the building. Efforts towards taking advantage of the educational potential of the public museum started with the planification of the space and the exhibition of the objects in an understandable way. These efforts seem to have been guided by two tendencies mostly. These tendencies are known as the schools of analysis and of syhthesis. Witlin (1949) defines both tendencies as follows:

The analytic approach was that of the dominant natural sciences and required specimens to be marshalled according to "genera", in fixed classes and sub-divisions. The "scientific" outlook implied a preference for a simplified style of museum architecture, though in practice the main changes brought about concerned the tiled or lino-covered floor instead of parquet and a certain restraint in the size and the decoration of walls which were now more often painted in light colors instead of Pompeian red.

The other school of thought which in varying degrees revealed a tendency to integrate single features into a synthesis, may be illustrated by implications of a criticism of the analytic approach formulated by G. Brown Goode. In a paper on "Museum History and Museums of History", read in 1888 to the American Historical Association, Mr. Brown Goode, one of the great museologist-pioneers, said: "An efficient educational Museum may be described as a collection of instructive labels each illustrated by

a well-selected specimen." In fact, the analytic approach with its chronological or geographical series could satisfy the expert student of the exhibited subject, but hardly the general public still left at the mercy of overwhelmingly great, monotonously presented and scantily labelled quantities of specimens." (1949, p.143)

Education arose naturally when considering how the museum potential for it could be exploited in different directions.

The second half of the nineteenth century brought industrialization, the rural exodus, progress in science and industry and the importance of education. As a consequence, the museum education spiral grew rapidly as museums were from the beginning considered institutions that could serve that purpose of education. Amongst the uses of museums was helping appreciate the marvels of modern life and entertainment

All the approaches to education still used today, as well as many of the controversies surrounding them, were first introduced by pioneering members a century ago: didactic labels of varying length and complexity, lectures and other events for the public, special courses and programs for schools deliberately didactic exhibitions, and in-house and outreach programs for general specific audiences... (Hein, 2005, p. 4)

Along with museums, schools developed to the extent of eclipsing the museum as sources of knowledge. "In a lecture delivered in 1853, Professor Edward Forbes had argued that curators "may be prodigies of learning and yet unfit for their posts," if they don't know anything about pedagogy, if they are not equipped to teach people who know nothing (quoted Greenwood 1888:185 in Hein, 2005, p.5). Thirty-five years later James Paton, Superintendent of the Glasgow Art Gallery and Museums is quoted saying that "of all these educational movements the museum of the city should be an important factor. It ought to be the center around which educational institutions cluster, the storehouse whence they could draw the material examples and illustrations required on the lecture table and in the classroom" (Glasgow Art Gallery and Museums, 1888, p. 5). The spiral at this point was fully developed.

In 1889 Jane Addams co-founded Hull House with its innovative social, educational, and artistic programs. Dewey (1903) described the work carried out at this institution as follows:

And we all know that the work of such an institution as Hull House has been primarily not that of conveying intellectual instruction, but of being a social clearing-house. It is not merely a place where ideas and beliefs may be exchanged... but in ways where ideas are incarnated in human form and clothed with the winning grace of personal life. Classes for study may be numerous, but all are regarded as modes of bringing people together, of doing away with barriers of caste, or class, or race, or type of experience that keep people from real communion with each other (Dewey 1903a, 91 as cited by Hein, 2013, p.49)

This shows a tendency known as progressive museum education that aimed at education

(through museums or other institutions) as tools for democracy.

However, the situation changed over the years. As Hooper-Greenhill (1991) points out "during the nineteenth century, education had been the prime function of the museum. The ideal museum was understood to be "the advanced school of self-instruction" (p.25), and the place where teachers should "naturally go for assistance" (p.25). Although many institutions and galleries were unable to achieve this ideal, this was a firmly held view. By the 1920s this conviction, held so strongly by nineteenth century thinkers in so many areas of intellectual and political life, was under attack. A new generation of curators was less interested in the public use of museums, and more interested in the accumulation of collections.

At this point, the spiral could also be useful to represent the logic of the give-and-take between the interest for the public use of museums and the accumulation of collections, but its repetition throughout the 20th century makes us think about a more bi-polar metaphor: the pendulum.



THE PENDULUM

When I first thought about this emphasis on “practical education”, the image that came into my head was one of a pendulum swinging up in one direction, drawing a graceful arc through space. But, as we all know, a pendulum swinging up in one direction is usually followed by an almost equally extreme swing in the opposite direction. Having identified a swinging towards practicality, we should not be surprised that this was followed by a swing away from practical education towards art historical research. As the pendulum gathered momentum, U.S. museums began to concentrate on cultivating donors, and on building, cataloguing and researching their collections. It is an oversimplification to say so, but in a sense, they became object-centered rather than people-centered. In one easy arch, it seems to me, museums went from being teaching collections to being research institutes, and from research institutes, they quickly became (or were thought to become) ivory towers. (Émond, 2006, pp.21-23)

When thinking about museum education history the image of a pendulum is usually not the first that comes to mind. Usually, we look at the current situation and develop a progression of causes and effects that ends in the present time. However, looking at different events in chronological order, there is no logical progression. It is rather a recurrent movement from prioritizing some things over other things (Illustration 9). We are going to start this story a few years before we left the spiral story.

The pendulum didn't start swinging with a sudden movement. Rather it started vibrating. These vibrations were motivated by certain initiatives in museums that made its educational role explicit. In 1892, The Detroit Museum of Art (Illustration 10) (the Detroit Institute of Arts since 1919) had different art schools that were regularly "maintained through the years in all the various branches of drawing from the antique and life, modeling in clay, decorative design and architectural drawing, with six professors"(Annual Report, 1892, pp.5-6). In Chicago, Illinois, at the Colombian Exposition of 1893 another vibration took place. Chicago's famous Museum of Science and Industry was built for that Exposition that housed the Fine Arts building. A group of like-minded teachers met there for the first time and planned educational activities for the exposition (vva, 1995, p. 253). Another event that made the pendulum vibrate took place in 1896 at the Museum of Fine Arts in Boston that used volunteers to give information to the visitors about the museum's vast collection of plaster casts (Burnham & Kai-Kee, 2011, p.20). In Europe, though in theory only, a project for "Civic Museums" was formulated by Sir Patrick Geddes, which were intended to illustrate the development of cities and towns, the foci of human life in the industrialized era. A museum of this kind was, to use Sir Patrick Geddes' words, "a means to develop civic sense and civic consciousness... to serve as an incentive to action" (Witlin, 1949, p.141). Finally, an interest for younger audiences led William H. Goodyear in 1899, curator of art at the Brooklyn Academy of Sciences to turn an old mansion, which had been used for storage,

into the Brooklyn Children's Museum. This was the first museum dedicated to children.

But this pendulum officially starts swinging in 1907 when Garrick M. Borden was appointed first museum educator, "docents" as they were named at the Museum of Fine Arts in Boston. Docents were defined as:

Persons of intelligence and education who would act as intermediaries between curators and the many who would be glad to avail themselves of trained instruction in our galleries. Through these docents, as it has been proposed to call them, the heads of departments could instruct many more persons than it would be possible for them to accompany through the galleries... (Burnham & Kai-Kee, 2011, p.19)

Garrick M. Borden was trained in Art History and worked both as an Assistant at the Museum of Fine Arts in Boston and as university professor. MFA docents were asked to instruct in an unimposing way. Gilman suggested that docents start not from their own interests, but from mutual interest. Louis Earle Rowe (the second docent at the MFA) reported that "no settled plan is followed out, for the fact is always recognized that each group or individual has different interests and requires varying treatment" (Burnham & Kai-Kee, 2011, p.21). In practice, this translated into Saturday afternoon tours in 1916 for small groups, limited to six, during which "the objects to be studied are determined by the wish of the majority. As Gilman described it, docent service was not guidance, but *companionship* (MFA Annual report, 1912). In our pendulum, this episode that we are taking as a starting point of our story would be located near the extreme of a people-centered approach.

This fascinating approach to the figure of the docent came at a time in which education and aesthetic pleasure were suffering from a difficult coexistence. In terms of the pendulum, the extreme position in a people-centered practice was about to change. The dialectic between both ideals would play a central role in the future debates that different approaches to the concept of museum education would have. Shortly after the MFA appointed the first "docents", Henry Watson Kent from the Metropolitan Museum of Art initiated free gallery tours led by docents. He was amongst the first museum professionals to examine the nature of museum audience. Reviewing annual reports of the Kent years at the Museum, one finds a prototype or virtually every kind of educational activity which flourishes today. (The Metropolitan Museum, 1984) (Illustration 11). In both the Museum of Fine Arts in Boston and the Metropolitan Museum, the goal was to instill the love and beauty of art in the visitor.

As early as in 1915, educators across the USA felt the need to bring together museum educators to discuss the teaching methods, establishing the goals of the profession, drafting lines of work and above anything else, emphasizing the importance of the profession. A committee was appointed for discussion of these matters and the intention of being part of the AAM. However, it wasn't until 1973 that the EdCom was formed (Aam-us.org, 2016).

In figuring out the educational approach of the museum, there was a tension between two different approaches: the first one based on the power of art to speak to the audience directly and the second, based on a historical approach to the context that produced the object. This tension, however, was tinged by the general belief that looking at the work of art could reveal the artist's intention. The manner in which formalists and historicists faced the artists' intentions gives us a flavor of the complexity of the task (Burnham & Kai-Kee, 2011, p.24). All these discussions had the object at its center so the pendulum was moving toward an object-centered approach.

While the pendulum in the US museums was moving towards the object, European museums before 1914, according to Witlin (1949):

seemed to fulfill two main services: to act as an expression of group loyalty, above all of patriotism, as an instrument of investigation into a variety of scientific problems and, to some extent, of education. Though, undoubtedly, these requirements ought to have been the prime forces fashioning the Public Museum, a spirit of hoarding and boasting maintained itself in the majority of European museums in the face of all desirable usefulness, opposing and stultifying it. The contradictory influences might eventually have found their balance, but the outbreak of war in 1914 put an abrupt end to all efforts at reconstruction." (p.149)



Illustration 10 Detroit Museum of Art (1920s) *Whenever they are shown special effort is made to get the school children to see the exhibits. Class of school children in the galleries of the Detroit Museum of Art. (1920s).* Detroit: Detroit Museum of Art



Illustration 11 The Metropolitan Museum New York (1924) *Class from P.S. 6 in the galleries voting for their favourite picture*. Retrieved from: <http://www.metmuseum.org/blogs/now-at-the-met/features/2011/historical-photographs-on-display-in-the-uris-center-for-education>

During the 1920s and 1930s in the United States, the pendulum was swinging energetically as there was an expansion of educational programs. A practical reason behind this was that the federal government and private foundations started supporting these activities. The typically offered programs were gallery talks, talks series and courses on specific topics. The most extended format was the gallery talk that changed over the years (Burnham & Kai-Kee, 2011, P.26). Another reason was the commitment of some museum workers with education. Alber Barnes, founder of the Barnes Foundation said:

My principal interest has always been education first for myself, then for those less fortunate ones around me, then in the education for the general public. (Barnes 1920b as cited in Hein, 2013, p.97)

By this time, some people were traveling from Europe to the USA to learn about what was happening in terms of museum education. What they saw would lead to the birth of pioneering education departments in Europe. Europe was recovering from the First World War and museums were in a process of reform that affected the kind of museum education the institutions would offer. In many cases, the pendulum remained on the side of the visitor but with different goals that sometimes answered to the political situation. For this reason we explain this period according to the political division of the territory: the Russian Soviet Socialist Republics; Italy and Germany; and those areas of Europe that may be summed up

as "Liberal Europe".

In the Soviet Union, a dissemination of information would seem to be the paramount aim of museums. Art was seen as an opportunity for individual emotional experience. Russian museum workers themselves regarded their efforts as a progressing experiment. They stressed the difficulties of problems connected with the exhibition of objects of art and considered that museums should be exciting as well as informative (Witlin, 1949, p.155). Many of these museums were the primary laboratories of the scientists-to-be and maintained a close relationship with schools. The appeal to the general public was strengthened by opportunities offered to them to show initiative and co-operation in the course of their visits. Working models of machines were often exhibited, ready to be set in motion by visitors; amateur art was encouraged; children were invited to help in the gathering of specimens for local collections. Work for the general public was facilitated by Russian museum workers. Layman and students received a different kind of instruction.

The Fascist Italian museums' goal was the education of the masses. It was a special kind of education, a subordination of interests to a single master idea: Italy's political mission to regain its position as a world empire, as dictated by the destiny of Rome. The method of instilling people with this idea consisted in discouraging them from using their reasoning powers which were starved of factual information and were dimmed by constant emotional appeal. The desired result was the shaping of men into devotees and fighter-slaves. (p.158)

The situation in Germany was marked by two types of museums that gathered some features of the Nazi period: the Fatherland Museum (Heimatismuseum) and the Army Museum (Heeresmuseum). The Fatherland Museum was regarded as an important aid in the education of children and in the molding of young people as members of the national community (in accordance with the changes in the history curriculum in which since 1935 stress had shifted from international events and recent periods of history to pre-history and early German history). In a museum illustrating the dawn of history, the growing generation of Germans was to be imbued with faith in the common destiny of all Germans and with the will to help with all their power to maintain the unity of nation and country.

The Army Museum glorified a certain type of man: the soldier, the "guardian of the people". By this glorification, museum education helped to generate a certain spiritual and intellectual attitude throughout the population, which in fact was a mental preparedness for war. Translated into more explicit terms, museums in Nazi Germany were declared to be among other means of propaganda (Witlin, 1949, p.160).

In what we may call liberal Europe, there was a call for reformation. As John Rothenstein, director of Tate put it:

Until the end of the period brought to a close by the War, the prime energies of those responsible for their direction were devoted to acquisition. Collecting mania was prevalent (...) It is, however, no longer the principal function of a director. A new orientation makes the intelligent use of the art gallery's and museum's resources even more important than their increase. In other words, the problem of distribution is the first problem we have to face- the distribution, not of course, of the objects themselves, but the diffusion of the influence they wield (...) Our principal task, in short, is to make the man in the street conscious of his possessions, and to help him to use them. (Rothenstein, 1937)

In practice the recommended far-reaching reforms were realized on a small scale and in a half-hearted manner only. "Changes were undertaken in numerous museums but as a rule they concerned details, and mostly details of display" (Witlin, 1949, p.172). However, there are exceptions to this affirmation. The educational value of the progressive museums was based not only on their contents, closely connected with current problems, but on methods of display adapted to the requirements of non-scholars. In the Science Museums in Munich and London efforts were made to create opportunities for visitors to handle and to operate pieces of machinery and to acquaint themselves with what was offered to them by way of experiment and first-hand experience. In the Hygiene Museum in Dresden, in addition to various lectures, practical courses were arranged for expectant mothers, in dietetical cooking and first-aid. In these museums the selection and presentation of specimens was based on the method of synthesis (objects were integrated into meaningful sequences, and coherence of configuration was appreciated). In the Imperial Institute in London raw materials and products of the Empire were presented in the form of a purposeful story which would "arrest, hold and intrigue the visitor's attention and strike some chord of experience in his mind" (Witlin, 1949, p. 175).

These progressive ideas find their origins in John Dewey's writings that were put into practice in the USA through Jane Addams co-founded Hull House, museum directors, educators and curators such as John Cotton Dana (librarian and Museum director in Denver, Colorado, later in Springfield, Massachusetts and finally founder of the Newark Museum, New Jersey), Louise Connolly (Newark Museum), Anna Billings Gallup (Brooklyn Children's Museum) and Laura Bragg (Charleston Museum and Berkshire Museum). They embraced progressive education, not so much to demonstrate the value of theory, but rather to align themselves with the emerging Progressive movement, especially its application of democratic principles and modern pedagogy to educational activities (Hein, 2013, p.70). Progressive education in museums is still present in some institutions.

Dewey himself along with his wife founded the Lab School in 1896 in Chicago. During 1896-97 at the Lab School, an hour and a half was set aside on Monday mornings for trips to

the Field Columbian Museum. (DePencier, 1967, p.33). When Dewey was taking the younger students at his Lab School to a museum on a weekly basis, some administrators did not see any value of such visits for elementary school children; others, however, were clearly influenced by the progressive education ideas promoted by Dewey and began to apply both pedagogical and political aspects of progressivism to museum education in the early twentieth century. (Hein, 2012, p. 47)

Furthermore in *The School and Society*, a series of lectures delivered in 1899, he laid out a model plan for a school and included charts that represented "not our architect's plan for the school building we hope to have; but it is a diagrammatic representation of the idea which we want embodied in the school building" (Dewey, 1900, p. 48) (Hein, 2012, p. 47)

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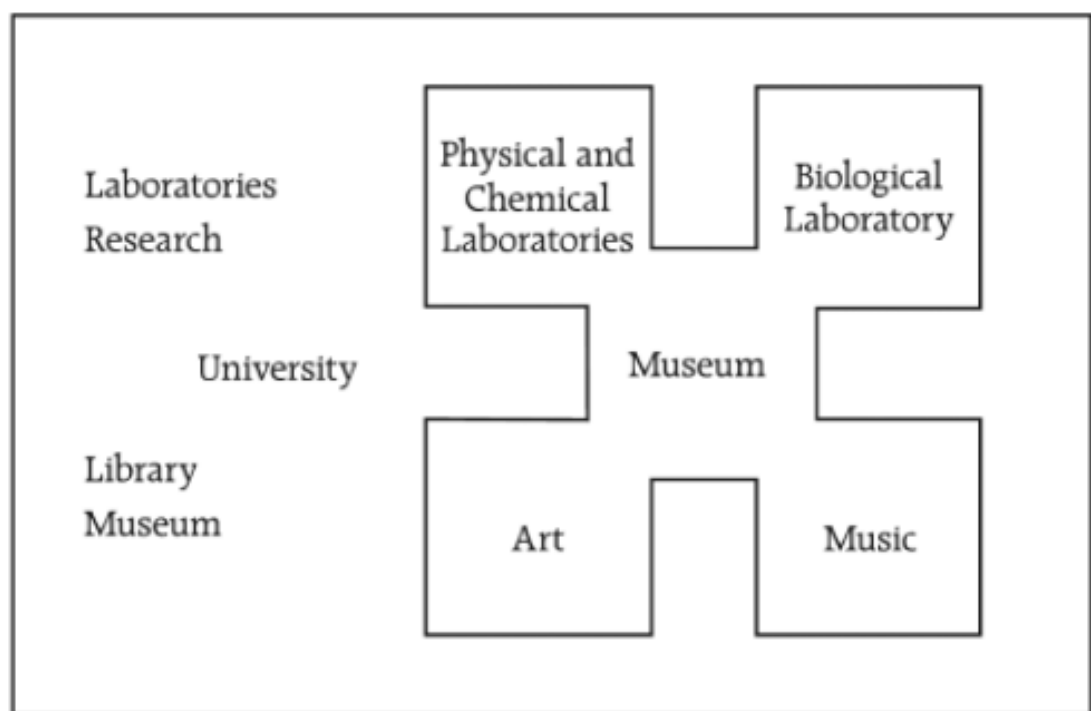


Illustration 12 *Upper story of Dewey's ideal school* Published in Hein (2012, p.44).

John Dewey's texts also inspired Edward C. Linderman to write *The Meaning of Adult Education* (1926) a text that expressed a desire "to free education from stifling rituals, formalism and institutionalism" (p.xiv). Our pendulum had returned to being people-centered, but people really didn't care where the pendulum was. The pendulum was the

representation of the institution. And people rejected all that had an institutional origin. The educational institution, exemplified primarily by the school was seen as a factory attempting to make "little intellectuals out of children who need so much to feel the world!" (Linderman, 1926, p.171). Museums were seen by many as an extension of this attempt. In the following years, the way the museum's purpose was seen by the public influenced the offer and how the institution tried to make their collections and educational programs more appealing.

The 1930s in the USA brought an interest on the part of museum education for including children in the museum. However, it was not meant to be. The progressist ideas and Children Studies led to an interest in children's creative development. Van Dearing's publication, entitled *Let the Children Draw* (1936), influenced this period greatly. The goal was "the conservation and development of our neglected child talent" (p.0). The preservation of spontaneity, the study of children's development and the protection of the child from being standardized by art adults create were the central themes of this text. These ideas led to the conclusion that looking at the masterpieces of great artists inhibited children's creativity because they felt pushed to copy them, instead of experimenting (Illustration 13). Children's self-expression was thought to be destroyed by art appreciation, which was consequently left out of school curriculums.

This situation led to the question "what can the museum offer?" Art Classes had for a long time been part of the museum offer, but in this period they became especially important given that creative expression was considered of more importance than to art appreciation. At the Museum of Modern Art in New York, Victor D'Amico, the Director of Education, taught and directed art classes where children were encouraged to "avoid things that are clichés" ("Through the Enchanted Gate", 1952). The aim of the course was "to develop the creative power of every child to the greatest extent possible" (D'Amico, 1955) and imitation or copying of any kind were "discouraged because it endangers the creative spirit and hinders growth in art" (D'Amico, 1955).

However, the Second World War turned things back to the aesthetic ideal of objects. This translated in our pendulum swinging towards the object-centered approach that gave a nationalist, historic and patriotic view of the pieces. Only in a few places like the Museum of Modern Art in New York did a people-centered approach prevail while actively contributing to the wellbeing of the people affected by the war.

In 1944 Mrs. John Rockefeller Jr. and Stephen Clark proposed that free art classes be made available to veterans of World War II. The

' Center was established in a loft at 681Fifth Avenue in the fall of 1944. 1485 veterans attended classes in painting, sculpture, ceramics, jewelry, serigraphy, woodblock printing and woodcarving in

the four years of duration. The Center served a therapeutic need as well as developing individual art aptitudes and vocational interest. (D'Amico, 1969) (Illustration 14)

The 1940s brought the to the center one of the main unsolved issues around the museum education profession: what's the best training for a museum educator? Our pendulum suffered the repercussions of this question given that depending on what was at the center of museum education, so would the ideal training be. The only thing that was clear was that the training of a museum educator needed to be as rigorous as the training of a university researcher. The fact was that there was no training course that addressed the peculiarities of the context of the museum. At the same time, the museum worked as a place for training for secondary students. At the Glasgow Museum of Art and Galleries, those students who wanted to deepen their studies in Middle Ages history, had special display cabinets and copies of objects to manipulate in a specific room for that purpose (Calaf, 2009, p.195).

All the questioning in the 1940s led to a period of experimentation in the 1950s. This experimentation resulted in the pendulum constantly swinging between object-centered and people-centered. The MBF tried to vary the classic gallery talk to turn it into a discussion directed by two instructors about a controversial topic. George D. Culler, director of Education at the Art Institute of Chicago, maybe influenced by the interest aroused by Katherine Khu's experiments, organized programs whose purpose was to include the public in the interpretation of objects.



Illustration 13 Milwaukee Art Institute (undated) *Free Saturday Art Sessions*.
Milwaukee Art Institute: Milwaukee

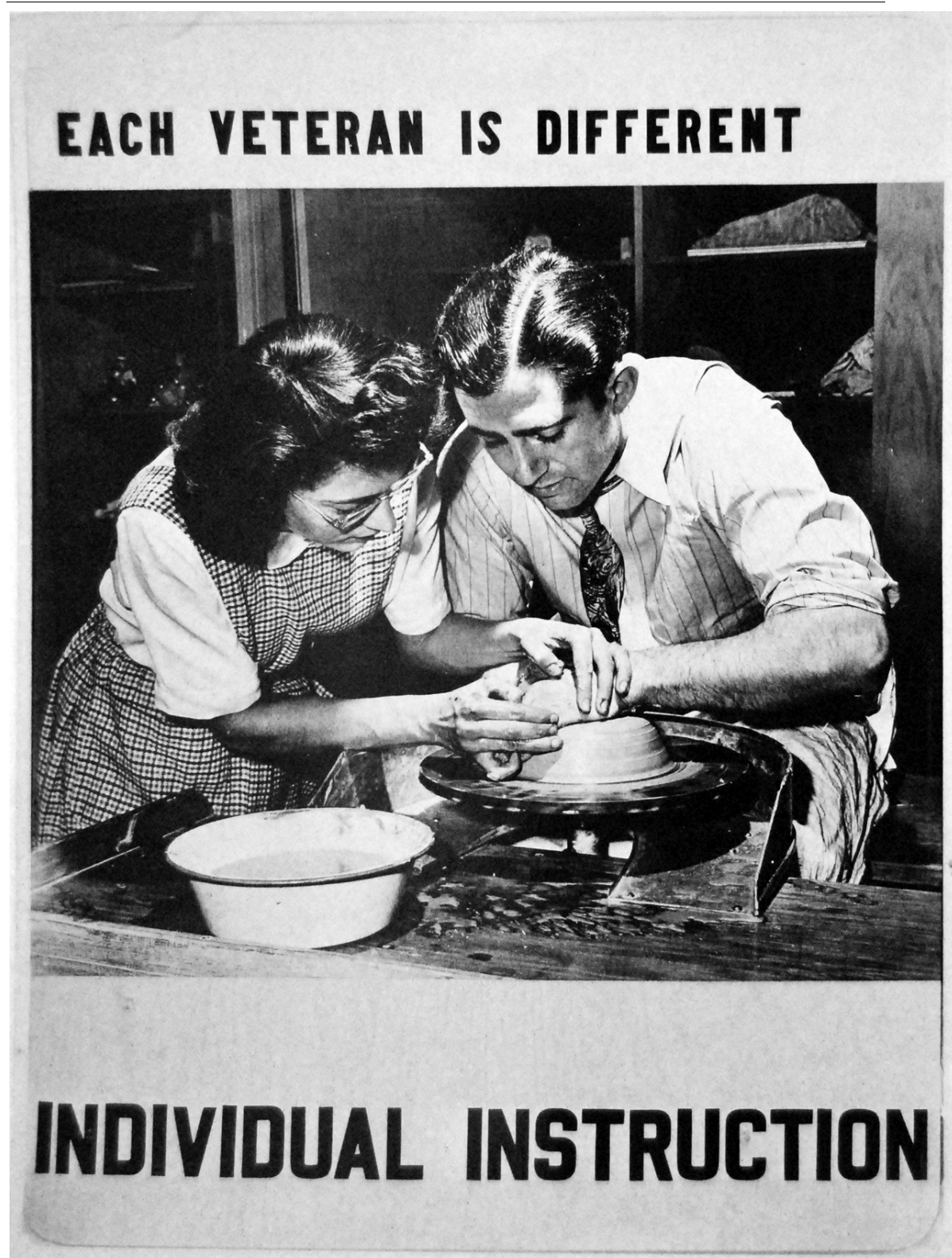


Illustration 14 The Museum of Modern Art New York (1944). *The Veteran's Art Center*. Retrieved 2 March 2016, from <http://daily.jstor.org/returning-war-veterans-find-solace-art/> The Museum of Modern Art Archives: New York.

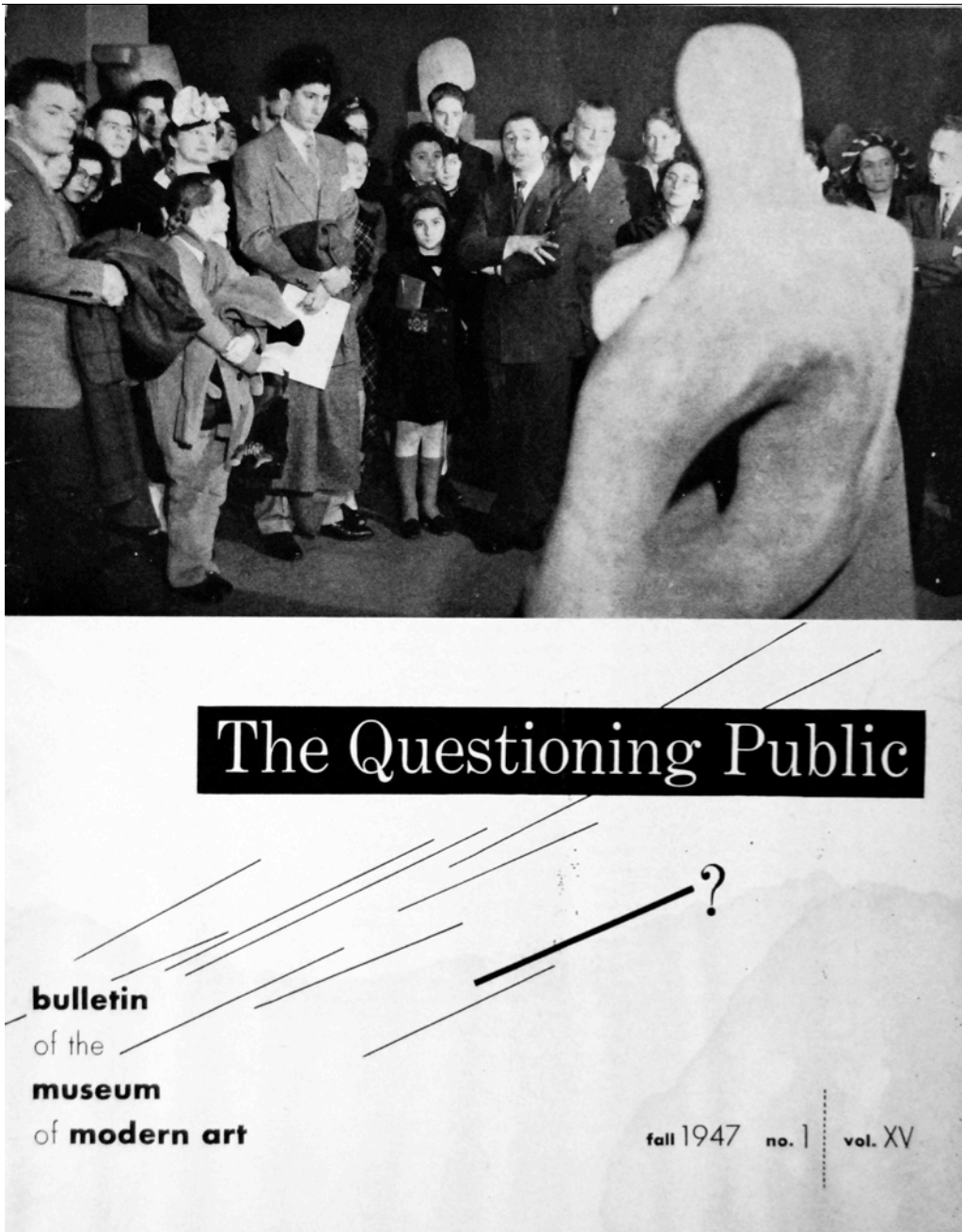


Illustration 15 The Museum of Modern Art New York (1947). *The Questioning Public*. Retrieved from:
http://www.moma.org/explore/inside_out/tag/victor-damico

Nevertheless, despite all the experimentation, educators didn't develop any consensus or theoretical base, which made the experiments last very little. According to the annual reports, courses and talks were by far the most common activities (Illustration 15). Even Theodore Low, Director of Education at the Walters in Baltimore, who was a huge supporter of the discussion format, admitted that a "passive audience" wasn't necessarily inactive. "Simply because a person's mouth and hands are still does not mean that his learning capacities are dormant. In short, the lecture is still a highly effective form of teaching and, while efforts should be made to improve the technique, a form of instruction which has been in force for

centuries should not be lightly thrust aside" (Burnham & Kai-Kee, 2011, p.34)



Illustration 16 Carnegie Institute (1950s). *Saturday morning drawing class. Sketching in Sculpture Hall.* Pittsburgh: Carnegie Institute

The 1950s were also characterized by the rise of use of volunteers for activities with children. The use of volunteers met a lot of resistance from museums. It was seen as lowering the standards of education. At the same time, small museums alleged that their existence depended on volunteers. This attitude of trying to assist the broadest possible audience located the pendulum in a place near a people-centered approach at any cost.

In the 1960s, volunteers kept proliferating. The reason was the growing visitor figures and the expansion of educational programs (Illustration 16). The big museums' opinion considered the volunteers "a pest and nuisance and the fewer the volunteers the better the museum" (Burnham & Kai-Kee, 2011, p. 47). However, big museums soon discovered that the relationship between museums and volunteers was of one of dependence.

Meanwhile those who observed the situation wondered why museums used unpaid professionals to do the work of education. This situation was hurting the professional status of the educator, especially when curators were getting rid of the volunteers while at the same time the amount of volunteers in education kept growing. This was a sign of the long road ahead for educators to be considered as important as curators. The pendulum at this point was in a tricky situation. To the outsider, the museums were more and more people-centered because the visitors felt well treated by the education volunteers. However, this was masking the reality that the museum was not paying the people that implemented the activities. At the same time, the museum was investing its money in objects. So, in fact, the museum was an

object-centered institution in disguise.

There were places however that clearly situated the pendulum at a people-centered approach. At the Boston Children's Museum Michael Spock (director from 1962 to 1985) believed that.

... after some years of mulling over what a children's museum might be, it finally came to me that the answer was in our name: In contrast to art and history and science museums, which were about something, children's museums were for somebody. In that sense we were a client-centered organization. We were for children and their parents, teachers, and other caregivers. ("Boston Children's Museum celebrates its 100th year", 2016)

Michael's vision was that meaningful interactions with real objects, direct engagement and enjoyment was the best way to promote learning in a museum.

Part of how museums should engage with its audiences developed in the late 1960s in Western Europe and North America. Funds were freed up for the museum sector by the economic boom that followed post-war reconstruction. At the same time cultural changes, such as advances in mass tourism and the powerful challenge to traditional authority expressed in the student revolutions, resulted in the intense scrutiny of power in all art forms, including public art museums. "From this period on, the museum became increasingly democratic, self-aware and open to critique." (Charman, Rose, Wilson, 2006, p.22)

The 1970s brought up a latent conflict that had existed since the origins of the profession: the experience of observation and interpretation against the historical comprehension of objects (Illustration 17). The pendulum swung back to a people-centered approach and many museums replaced the traditional gallery talk for activities whose purpose was participation, discovery and stimulation of the natural curiosity of children. It seemed clear that looking at and interpreting an object didn't necessarily mean looking at it in an historical way. However doing away with the facts was difficult. There were strategies like the one carried out at the Metropolitan Museum in New York that worked on the idea of not interrupting the visitor's observation with facts, but not completely avoiding using them:

Information on the form of brief "talk" labels was printed on the slanted tops of free-standing pedestals (...) Because the pictures hung vertically on the walls and the written information lay obliquely on the tops of the pedestals, they both could not easily be seen from the same vantage point (...) A visitor could not fool himself that it was possible to read and look at the same time; he had to choose. (Newsom & Silver, 1978, p.85)

Given the lack of consensus about what the educator should or shouldn't be, in 1972 at a conference in Ohio the *Credo for Museum Education* was written. It stated that the museum goal was "to reach the broadest audience possible". Museums were changing not only under

the pressure of the increasing audience but also under the pressure of a changing culture. Inspired by the activism of the period, museums started to worry about their social relevance.

A year later, at the Museum Nacional d'Art de Catalunya (Spain) research in education started and in 1973 the Museu d'Art Modern of Barcelona followed the same steps (Acaso, 2011, p.17). In 1974, the ICOM (International Council of Museums) officially created the CECA (Committee for Education and Cultural Action), making education and communication core functions of the museum.

In 1978, in Canada, the GREM (Groupe de recherche sur l'éducation et les musées) was founded thanks to the need to create educational activities at the Musée Stewart de Fort at Saint Eleine Island (Émond, A., 2006, p.9). In the meantime, in the USA *The Art Museum as Educator* (Newsom & Silver, 1978) was published. This was a telephone book size compendium of educational programs. The study reflected an interest in discovery and creative activity. The pendulum was again near the people-centered approach. This publication was meant to upgrade the status of the profession. However, two conclusions were clear: that the museums were "structured in a way that doesn't allow research" (p. 542) and the doubt if the training received in museums at the time "was any longer valid at all" (p. 542). That same year, at the Council on Museums and education in the Visual Arts, it was concluded that:

Each generation seems to start over again repeating rather than building on the mistakes and successes of the past. (Council on Museums and education in the Visual Arts, 1978)

It seemed that the experimentation and a people-centered approach were not the right track for reaching a higher status amongst the museum broad activity. This translated to the pendulum decidedly moving towards having the object at the center of educational activity. The 1980s are characterized by trying to find a balance between the personal experience with objects and learning from them. One of the most formal attempts was put forward by Patterson Williams (Education Director at the Denver Art Museum) and its object-centered learning. Williams (1989) exposed that while "the main difference between an art expert and the average museum visitor is the knowledge experts have of the historical and creative background of an art work" the visitor can make "a human connection providing information about the people who made, used or owned an artwork"(p.77). That way, the visitor could have richer and more rewarding encounters with art. Williams recognized that giving information was a viable method. However, the most valued thing for Williams was the personal relationship of the visitor with the object. In this sense, the pendulum was moving towards the people-centered approach as this process has the visitor and its manner of establishing a relationship with the object as a true protagonist of the process, through the discovery learning method.

In this state of object-centered and people-centered approaches working at the same time, the first education department was created in Spain in 1981 at the Museo de Bellas Artes de Valencia (Acaso, 2011, p.17). After this, many others were created with different names but all under the influence of the CECA. Those who were lucky to be trained in museum education in Spain in the first years of this field's inception, describe that on one hand they had Ángela García Blanco with her object-centered approach in which "you ask the object and the object answers" (de Frutos, 2014). On the other hand, there was Pedro Lavado who "if needing to talk about a Roman vase, he would dress up in a Roman outfit and do a workshop" (de Frutos, 2014). These two diametrically opposed approaches coexisted. In between these two extremes, educators positioned themselves where they thought best: "not leaving the scientific part aside so as to explain what an object is, but if I need to dress like a muse to make it understandable, I'll do it!" (de Frutos, 2014). The point was finding the balance between not being a circus, being scientifically accurate and at the same time being approachable.

While some museums were born, the existing ones struggled to solve old problems. In 1984, the Commission on Museums for a New Century, organized by the AAM, published the Museums for a New Century Report. This report emphasized the necessity for research and teaching in the context of museums. Furthermore, it stressed the importance of the relationship between museums and schools. This publication included an evaluation of the relationship of the museums of north America and society. It was also suggested reshaping the educational goals of museums (Villeneuve, 2007, p.70).

The crux of this rethinking came with the publication of *The Uncertain Profession: Observations on the State of Museum Education in Twenty American Art Museums*. This report presented an unflattering description of a profession uncertain of its own intellectual base and characterized by a lack of consensus on the basic principles of the profession. Eisner & Dobbs (1987) pointed out that there were "significant unresolved questions about how best to organize and conduct the enterprise of museum education" (p.77)

Many encounters took place after these events in search of a definition for the profession. One of the most relevant was the Denver Meeting in 1987, in which twenty-five educators including two members of the Educational Committee of the AAM and the Museum Division of the National Art Education Association (NAEAA) met. Their aim was to create a museum education definition and outline key topics for the future. The group produced two concepts: the master teacher and visual literacy. The master teacher had to be a good listener, empathic, enthusiastic, flexible, sensitive to art, structured, creative in communication, gifted for research and knowledgeable in art. What the group considered visual literacy was the ability of the visitor to read the object. The role that history and art history in Art Museums

play in museum education was inevitably brought to the table. A study in 1981 proved that 41% of gallery educators were art history students and 44% were art history graduates. Only a 13% had training in education. There was an agreement that art history was essential to work in galleries and that museum education was a practical form of art history (Burnham & Kai-Kee, 2011, p.42).

The pendulum seemed to be positioned in an object-centered approach but the process largely depended on visitor observation. Our pendulum at this point was swinging out of control between a people-centered approach to an object-centered approach at a pace that only brought confusion and debate. This move from one extreme to the other wasn't doing any favors to anyone.

The metaphor of the pendulum is faulty in another respect. It seems to suggest that the solution lies in finding a mid-point between the two extremes which would be at rest. But what is really wanted is a change in the direction of the movement (Dewey 1926a as cited in Hein, 2013, p. 200)

The tension between the two approaches made the pendulum slowly splinter in two, then in three, four, five and many more pieces. All positions of the pendulum were happening in different places and at the same time. There was no longer a single approach to the education profession. There was no longer a single country marking the pace of every museum. The pendulum finally shattered, allowing another story to begin.



Illustration 17 Tate (1975). *Robert Cumming giving a lecture at Tate Gallery*. London: Tate Archives

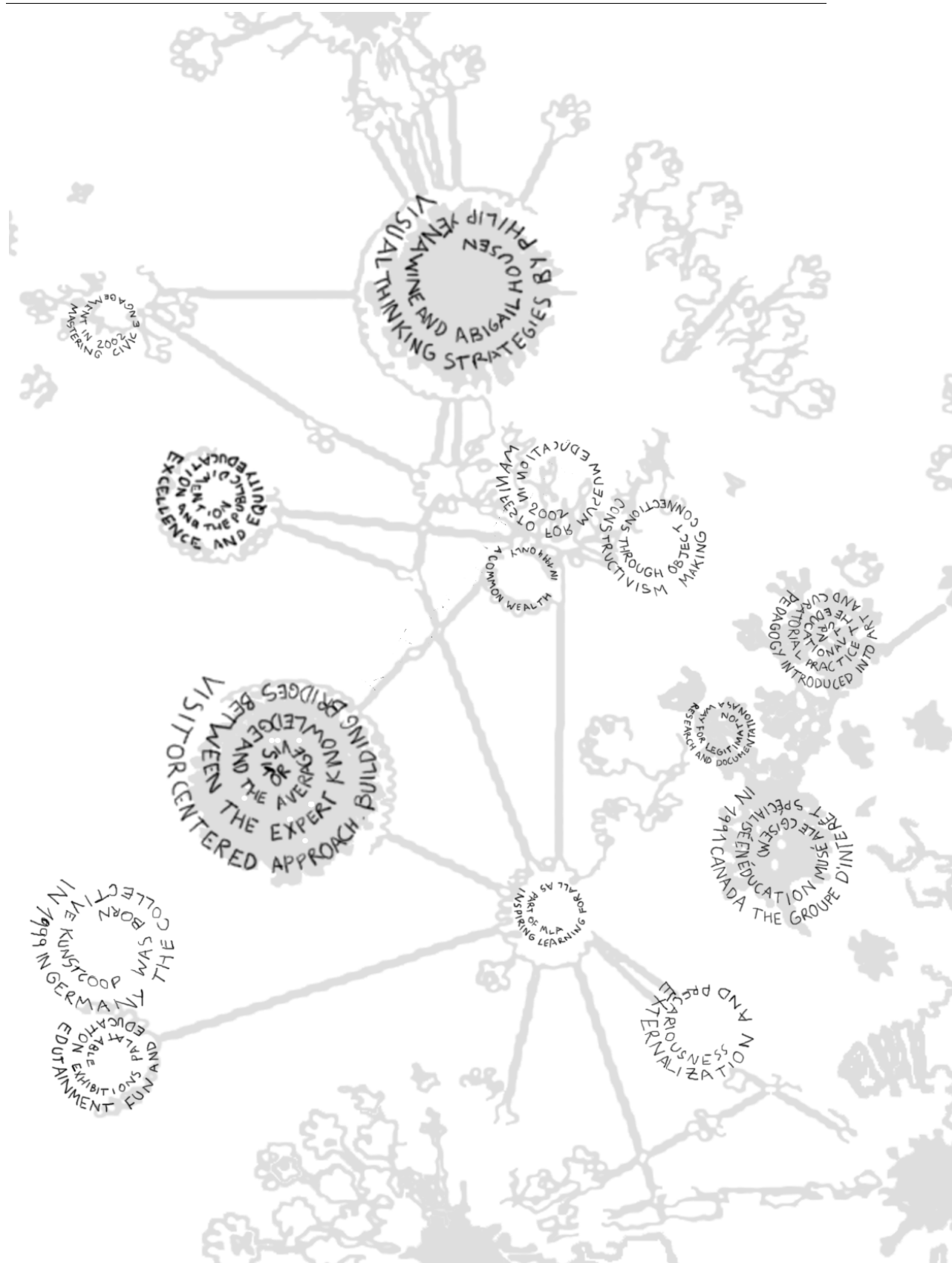


Illustration 18 Torres, S. (2016) Story 3. Mesoamerican Model. Madrid: Personal Collection

THE MESOAMERICAN MODEL

Well then, do current museums communicate better than the ones cited before, even if they were protomuseums or if their relationship was too long? It could be considered that there is an undeniably lineal progress and that quantitatively the evolution is exponential. But in qualitative terms it is not hare-brained to think that we are now where we once were, or even worse than some historical examples, which means that we move in circles characterized by concurrence and return, just as Mesoamerican wise men used to think. (Díaz, 2008, p.166)

The Mesoamerican model as a metaphor relates to the image of many different approaches being born in different places and at different times that give room for contexts to express themselves in singularity (Illustration 18). This is what happened after the 1990s when museum education was widely spread around the world (not only in the United States of America) and not all the practices were unified in philosophy. The museum was able to be changed by what was happening beyond its walls in the surrounding area.

In the 1990s concepts like *museum experience* and *visitor experience* spread. The idea of visitor-centered learning was present. The challenge was building bridges between expert knowledge and the average visitor. In any case, it was up to the visitor to generate meaning (Burnham & Kai-Kee, 2011, p.45). Constructivist trends were entering the museum. According to this approach, knowledge was not inherently attached to the objects. When observed, visitors would interact with them and generate and give meaning to them. In trying to make this process accessible for schools, Philip Yenawine and Abigail Housen collaborated in the creation of a curriculum that introduced works of art to students through an approach called Visual Thinking Strategies (VTS). It was adopted in many museums and schools and is still widely accepted. VTS reflected the educational tendencies of the moment: Jean Piaget, Lev Vygotsky and constructivism were translated in a practical curriculum. With VTS, the educator only needed to ask three questions: What can you see? What do you see that makes you say that? and What else can you see? These three questions facilitated discussions amongst the students and helped them to interpret the works of art. VTS relied on the belief that the educator shouldn't be the source of information. Any information about the context of the object, the creator's life, the process of making the object, or symbolism had to be omitted. The creators of the strategy were not against information but they claimed that it could interfere with the observation (Burnham & Kai-Kee, 2011, p.47). This strategy met resistance on the part of those who defended that information improved the process of interpretation. They claimed that information is necessary when confirming the visitors' interpretation or underlining the natural responses to the objects. Despite this resistance, this method answered the necessity of many teachers who wanted to take their students to the museum. The relationship between museums and schools in countries like Spain were in

many cases the only activity the museums had, and the formal education in this strategy found the answer to how to introduce schools to museums (García, 1988, p.104).

An answer to this tendency came in 1992, when the AAM published *Excellence and Equity: Education and the Public dimension of Museums*. In this document the educational mission of museums was revised and proposed strategies to put this mission into practice (Villeneuve, 2007, p.61).

In our Mesoamerican model, things were happening in other places. In Canada, in 1991 the *Groupe d'intérêt spécialisé en éducation muséale* (GISEM) was formed as a result of research carried out by different universities (Émond, A., 2006, p.37).

In Germany in 1999, the groups *Kunstcoop* was born. Its origin was a seminar given by Carmen Mörsch, in which a collective of women worried about museum mediation organized as a collective. In 2000 their project was part of the *Neue Gesellschaft für Bildende Kunst* (NGBK). However, they were accused of watering-down the curator's discourses. As a result they stopped being institutionally dependent and shifted towards a visitor-centered approach.

The year 2002 in the USA, *Mastering Civic Engagement* was published. This publication talked of the relationships between museums, education, society and commerce. The goal of this publication was to rethink and structure collaboration, support research, teaching and public commitment, to help research funding, stimulate conversation inside and outside of the museum and test creative solutions for lifelong learning in a broader range of society (Villeneuve, 2007, p.62).

In 2004, the United Kingdom could be proud of a developed museum education. A group of researchers representing the most important museum publish the *Manifesto for Museum Education*. There, it was stated that the educational role of museums is at the center of the public service (Bellamy, K y Oppenheim, C., 2009, p.24). Another milestone this year was the creation of *Inspiring Learning for All* (ILFA) as part of the Museums, Libraries and Archives Council (MLA). The ILFA is a database that collects activities in which the impact of visitors is studied. Its aim is to take institutions toward cultural change, having learning as its basic function.

Furthermore, the division between educators and curators was narrowing. *A Common Wealth* exposé showed that in 1994 only 11% of museum staff contributed to educational tasks while Museum Learning reported that in 2006, 87% of curators were involved in education with 13% investing more than a quarter of their time on it. Currently, the national lottery fund, private donations and foundations play a very important role in museum education in the

UK. In 2008, 77% of museums had educational installations and 55% had a room for that purpose. As well as an increase in installations, there are more educators specialized in museums. However, remuneration is not always comparable with other education roles (Bellamy, K. and Oppenheim, C., 2009, p.24).

In Spain, the precariousness of educators as well as the externalization of the service makes the profession development only possible thanks to the high level of motivation of the people involved. The 2014 18DEAC that took place at the Museo del Prado put on the table the difficulties of maintaining meaningful programs if educators are in compromised and economically frail situations (Illustration 19). The importance of research and documenting was stressed, but time and the problems in the museum-university relationship make the present and future of the profession uncertain.



Illustration 19 Museo Nacional del Prado (2014) *The 18DEAC at the Museo del Prado gathered together educators that witnessed the beginning of the profession in Spain as well as its establishment.* Madrid: Museo Nacional del Prado. Retrieved 10 June, 2016 from: <https://www.museodelprado.es/aprende/educacion/programas-educativos/congresos>

On the other hand, in recent years there has been increased debate about the incorporation of pedagogy into art and curatorial practice – which has been termed ‘the educational turn’ (O'Neill & Wilson, 2010). Furthermore, the term *museum education* has been progressively substituted by the term *mediation* or “Kulturvermittlung” in German (Mörsch, 2016):

The less-than-precise umbrella term “Kulturvermittlung” encompasses a very wide range of practices and is continuously being redefined. Generally, the word is applied to situations in which people receive information about the arts (though sometimes about scientific or societal phenomena and discoveries), enter into an exchange about that information, react to it – whether orally or through other forms of expression.

Accordingly, in addition to encompassing the education and engagement programs of cultural

institutions, such as guided tours, public discussions, workshops or pre-performance offerings at venues for theatre, opera and dance, concerts or literary events, the term “Kulturvermittlung”, when used in a broader sense, also covers school-based instruction in art subjects and theatre education projects and artists in residence programs in schools.

In Harvard, George Hein theorized about the idea of building a constructivist museum around the ideas of making connections to the familiar, exploring different learning modalities, creating other resources apart from the ones that the museum building can offer, establishing collaborations with other social and cultural organizations, understanding the learning process as something in the long term, encouraging social interaction, launching developmentally appropriate exhibitions and making the exhibitions an intellectual challenge (Hein, 1998, pp. 155-175).

On the other hand, "Edutainment", a phrase first coined to describe CD-Roms, computer games and simulations, has been broadened to include museums, which introduce a smattering of education with the fun. At the heart of the debate about the direction in which many major museums appear to be going is the feeling of unease that they have been seduced by a theme park atmosphere. Museums fear they are somehow sacrificing learning to make their exhibits palatable to an ever more demanding public. It is a question that those involved in museum education are asking themselves (Marshall, 1996).

Materializing educational experiences as well as developing theories that emerge from them is something that the museum education field is constantly involved in. The case of the Museum Visitor Experience Model (Falk, 2009) emerges from the idea that we cannot understand the museum visitor experience by looking exclusively at the museum, or at the visitor, or even at easily observable and measurable attributes of museum visits. "The museum visitor experience is not something tangible and immutable; it is an ephemeral and constructed relationship that uniquely occurs each time a visitor interacts with a museum" (Falk, 2009, p.158).

Along with this, Olga Hubbard in her experience as museum educator and researcher at Teachers College, Columbia University, presents in *Art Museum Education: Facilitating Gallery Experiences* (2015) the different kinds of dialogue that can take place in front of a work of art as a way of encouraging inquiry (2015, p. 17). This publication takes the practice of the profession and creates a theory out of it that speaks to future museum educators. The growing interest of research being explicitly part of the museum education agenda has led to interesting initiatives.

The Learning Impact Research Project (LIRP) in 2003 created a basic conceptual framework of five Generic Learning Outcomes (GLOs). Successful piloting across fifteen museums, archives and libraries has demonstrated the GLOs' potential for measuring learning across

the sector. They will form the basis of a web-based Toolkit that can be used to help organizations make the measurement of learning a vital part of their practice (Hooper-Greenhill, 2003, p. 4)

There is also an emotional approach to museum education. In this case, the museum educator working in an exhibition asks himself or herself "How one can turn this information into a story with emotional impact?" (Bedford, 2014, p.72). This emotional approach intends to make connections with the visitor at a personal level to produce meaningful experiences.

When understanding museums as places for social change, museum education is meant to be the mediator of social interactions. There are movements like the community mediation at the Museums of Quito that searches for means of dialogue and collaboration between museums and the communities' agendas (Cevallos, 2015). They wonder what the museums can learn from the trajectories of local educators and communicators.

Our Mesoamerican model could be endless as experiences multiply over time and space. It is no longer possible to tell a single history of museum education. There is no global move to describe it, only stories to tell. Finding ways of sharing these stories and making them visible to other institutions and society at large is the challenge that the future presents.

3.1.4 Conclusion: Building bridges between theory and practice

We started this chapter stating the impossibility of defining museum education. However, we dare to say that museum education is above anything else, about communication. Museums are considered places for a very peculiar form of communication that comes from the objects, their history, science, memory, artistic achievements, ethnographic varieties, the place of the visitor in the museum world or the place of the visitor at a particular museum. Museum education, in the end is communication. We have answered the following questions:

What is the importance of education within the museum?

What are the educational principles of museums?

How does the museum think the visitors learn?

The answers that theory and practice give are not the same, because they shouldn't be. They should complement each other to enrich the profession as a whole. Nevertheless, some times there are contradictions between theory and practice. We think that this is due to a problem of communication. Communication is something that happens not between institutions but something that happens between people. This means that the people who produce the theory and people who implement the practice have communication issues.

Theory is usually produced in universities and research centers and practice is implemented in museums. Language, priorities, interests and positions are different in both places. However, these answers we have given in this text would be richer if theory and practice worked together.

Another reason for the gap between theory and practice is that while theory produces physical materials like texts for its communication, the results of practice are ephemeral. When talking about museum education, the easiest way to form our opinion is to go to the theory, because it is easy to find in bibliographic resources. It doesn't matter if a theory was created with its back to practice, its weight is greater because it is written, while information on practice disappears once the activities are over. Thankfully, not all stories of practice have been lost. But many have and many will be if there is no commitment to preserving them.

We do not attempt to give global answers to these questions. These questions need to be addressed in each museum, through communication not only with people working in theory

but also with people that come to the museum to experience the outcome of the collaboration. This communication can take place in many ways but evidence of it needs to remain: for the future, obviously, but not only for the future; present educational programs can be informed by other experiences separated in time and space through the materialization of these ephemeral experiences.

Building bridges between theory and practice is necessary for securing and developing a profession that is not as established as it should be, given its age. Many efforts have been made to improve the visibility of the profession. The next chapter discusses one of the tools that could potentially improve this situation.

3.2 Tool: The Archive

3.2.1 General Ideas

3.2.2 Specific Ideas

3.2.3 Conclusion: from deposit to place for exchanges

3.2 Tool: The Archive

At face value, archives can be intimidating, exclusive and dull. They are, of course, immediately fascinating to the specialists that rely on them as a means of primary research - and long may that continue- but for the gallery visitor, the people that we are primarily here to serve, we must try harder (Lebeter, Brill & Smith, 2013, p.9)

Archives are now more important than ever, not only in history, art practice, politics and theoretical discourses but also in popular culture. An archive is now understood to keep anything that is no longer current but that has been retained. As the use of the concept has become more widely known, its meaning has blurred. There are many new kinds of archives, not only due to the appearance of organizational technologies, but also because of the social need for preserving identities that have been neglected in the past.

In the past, archives were meant to be the silent, non-controversial, innocent repositories of facts and evidence. The place one might go to find out "the truth". Now, they have revealed themselves as politically positioned entities, powerful tools for uplifting or vanishing stories, places for discussion, institutions whose truth needs to be challenged.

When mentioning the word archive, most people would picture in their heads a cold dusty basement with endless rows of shelves. As we see in Illustration 20, this is the case of the Vatican Secret Archive and many national archives. However, archives can take many shapes.

In Illustration 21 we see a meeting of people organizing and handling different kinds of documentation. This is a community archive that is run by the Tredegar History and Archive Society and archiving sessions are held at Tredegar Library on Wednesday afternoons at 2.00 p.m. Members of the public are welcome to bring their photographs or memories to add to the archive. This type of archive has the content producers as protagonists of the archiving process. In community archiving there is also an interest in making the records fully accessible, given that the stories told in these places are sometimes not as visible as mainstream stories. To make these stories fully accessible, in the last few years the creation of online archives has been a very common strategy.

The Internet archive (Illustration 22) is a non-profit repository that includes books, movies, software, music and more. This is an extremely useful resource for finding out anything about everything. The archive is also politically active as many activist movements use it as

a means for communicating what they stand for.

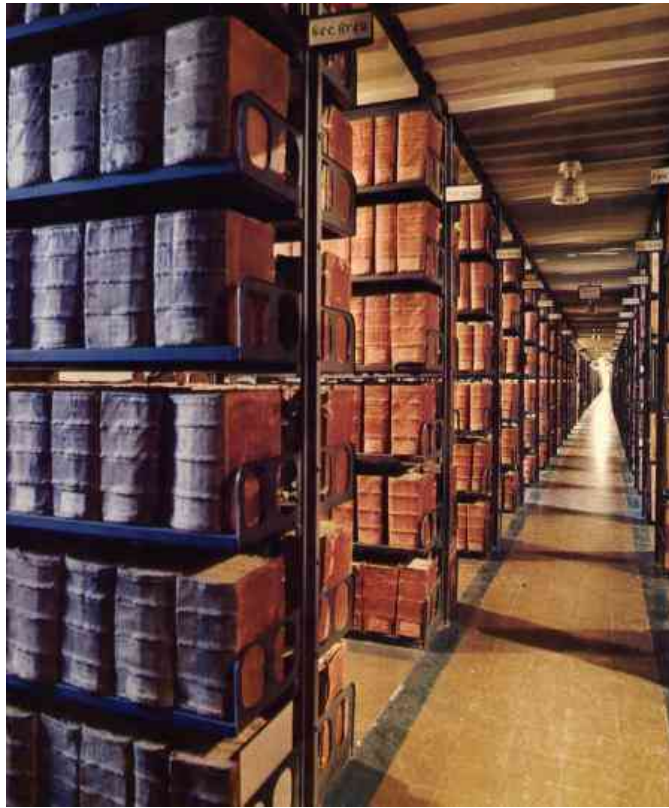


Illustration 20 *The Secret Vatican Archives* (2016). Retrieved 12 March 2016, from <http://www.pontuali.com/marco/en/tours/vatican/524-vatican-secret-archives.html>

Another shape that an archive could take is a work of art. Guasch (2010) considers the archive as the third paradigm of the avant-garde (first is the unique object and second the multiplicity of artistic objects). The archive paradigm is based on a mechanical sequence, a repetitive endless litany of strict formal rigor and absolute structural coherence that bears a resemblance to the aesthetic of a legal-administrative organization (p.9). There are many artists that have developed their artwork in the archival format.



Illustration 21 *Tredegar and District Community Archive* (2016). Tredegar, United Kingdom. Retrieved 2 March 2016, from <http://access2heritagebg.co.uk/community-archives/tredegar-and-district-community-archive>

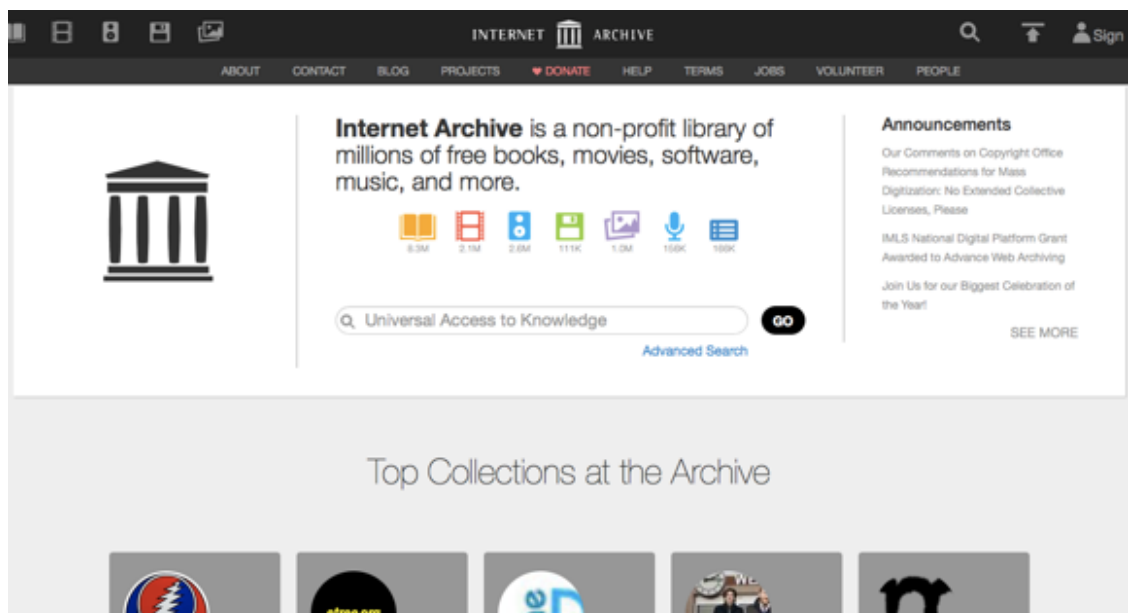


Illustration 22: Archive.org (2016). *Internet Archive: Digital Library of Free Books, Movies, Music*. Retrieved 29 February 2016, from <https://archive.org/index.php>

A black and white photograph of a collage of numerous small, rectangular photographs pinned to a light-colored wall. The photos depict various scenes: people in formal attire, outdoor activities, group portraits, and individual portraits. A larger, central portrait of a man in a suit and tie is prominent in the lower center.

Since the 1960s interest in overcoming contingencies of the strict notion of the present has grown, as has the representation of history away from the idea of tribute. The point is signaling the cracks of a history that hasn't documented the so-called minorities' histories. Fae Richards represents one of these minorities overlooked by formal archives. For that reason it had to be created. Even if the notion of archive seems to be related to the past only, it has its implications in the future. All in all, if we want to know what an archive means, we will only know it in the future. The influence of Fae Richards in Dunye's life certainly has

consequences in the future.

Archives have many formats, and the documents they have allow for many interpretations. This ambiguity and expansion of the concept presents a challenge when introducing the concept "archive" for this research. For that reason, this chapter has been divided in three blocks:

The first block discusses the archive in general terms how archives function, the basics of archival science and principles, who is an archivist and the necessary capacities to be one, and in very general terms, how archives work. This information will be framed under the concept of General Ideas.

The second block discusses specific dimensions of the archive as a tool that are of interest for this study. We go in-depth into the relationship between archives, art and museums; identity and community; memory and history; power and participation; access and preservation; education and visibility. Each pair of concepts has a type of archive associated to them.

The third block serves as a summary of the general and specific ideas that converge in the process of the change of the archive from a deposit to a place for exchanges.

Without further ado, we will start describing the general ideas surrounding the concept of archive.

3.2.1 General Ideas

The purpose of this chapter is to establish a definition of what an archive is in general terms, who archives and what an average archive is like. While knowing the complexity of these matters, we consider important approaching the subject in a very simplified manner before we discuss the specific ideas that have an influence on the course of this project. We have decided to include a set of general ideas around the archive given that this is a thesis in Fine Arts and a reader with this formation doesn't necessarily know the basic elements surrounding the archive as a concept.

3.2.1.1 Defining the archive

ar•chive (är'kīv),

Usually, archives. documents or records relating to the activities, business dealings, etc., of a person, family, corporation, association, community, or nation.

Archives, a place where public records or other historical documents are kept.

Any extensive record or collection of data: The encyclopedia is an archive of world history. The experience was sealed in the archive of her memory. (Wordreference.com, 2016)

We use the definition given in the wordreference online dictionary as a starting point for explaining what an archive is. Archives contain documents that are the primary source, accumulated throughout the history of an individual or an institution. These are kept to show the life of an organization or course of life of an individual. Archive professionals and historians understand the archive as an organized collection of chronicles that have been generated naturally as part of legal, administrative or social activities. Archives have sometimes been defined as the institutional secretions.

These chronicles are selected for permanent or long-term preservation, usually because of their cultural or historic value or as evidence or proof that something happened.

Sometimes archives and libraries are considered similar in meaning but in reality, they are different in many ways. The elements included in an archive are not normally edited and published materials and if they belong to the pre-digital era, they are almost always unique. Unlike what can be found in a library that includes books, journals and magazines that are usually reproduced many times. Another difference is the organizational structure of both institutions. ("A Glossary of Archival and Records Terminology". Society of American Archivists. Retrieved 7 December 2012.).

Archives are repositories for stories but at the same time they are witnesses of their own history. As in any other organization, history is basic to understanding the identity of an element like the archive.

So far, this is what is commonly understood as an archive.

However, if we look at its etymological origin the concept can acquire certain complexity. According to Derrida & Prenowitz (1996) *arkhē* names at once the *commencement* and the *commandment*. This name apparently coordinates two principles in one: the principle according to nature or history, there where things *commence* - physical, historical, or ontological principle- but also the principle according to the law, *there* where men and gods *command*, *there* where authority, social order are exercised, *in this place* from which order is given- nomological principle (p.1). Through this approach we are invited to think about the archive in two different terms. First, the commencement through which the archive is a tool for understanding history and the origins of whatever the archive is about. But on the other hand, the principle of command reminds us that the archive is as an entity, a place where there are laws. If something doesn't follow the archival laws, it gets excluded or lost. The archive exercises the power of selecting what will be relevant information for future archive users. When we elevate the status of the archive believing that it is the place for facts, we must remember that not all facts have been kept, and that archival laws have an undeniable influence in what we reconstruct of the "facts".

Instead of using the term "facts" or "evidences", Foucault (1989) changes its status calling them "statements", seeing the creator of the events as something human which has its own subjectivity. He presents the archive as an alternative to seeing "on the great mythical book of history, lines of words that translate in visible characters thoughts that were formed in some other time and place". The proposed definition for archive according to Foucault (1989) is a system of statements "that establishes statements as events (with their own conditions and domain of appearance) and things (with their own possibility and field of use)" (p.128). Foucault explains what is and what is not an archive as follows:

The archive is first the law of what can be said, the system that governs the appearance of statements as unique events. But the archive is also that which determines that all these things said do not accumulate endlessly in an amorphous mass, nor are they inscribed in an unbroken linearity, nor do they disappear at the mercy of chance external accidents; but they are grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities; that which determines that they do not withdraw at the same pace in time, but shine, as it were, like stars, some that seem close to us shining brightly from afar off, while others that are in fact close to us are already growing pale. The archive is not that which, despite its immediate escape, safeguards the event of the statement, and preserves, for future memories, its status as an escapee; it is that which, at the very root of the statement-event, and in that which embodies it, defines at the outset the system of its enunciability. Nor is the archive that which collects the dust of

statements that have become inert once more, and which may make possible the miracle of their resurrection; it is that which defines the mode of occurrence of the statement-thing; it is the system of its functioning. Far from being that which unifies everything that has been said in the great confused murmur of a discourse, far from being only that which ensures that we exist in the midst of preserved discourse, it is that which differentiates discourses in their multiple existence and specifies them in their own duration (Foucault, 1989, p.129).

This definition of the archive is especially interesting because it introduces the role the archive user plays in reading the discourses in its multiplicity. The researcher builds paths through the statements. The researcher can here be identified as "the twin figures of the DJ and the programmer, both of whom have the task of selecting cultural objects and inserting them into new contexts" (Borriaud, 2005, p.6). For this to happen in an easy and efficient way "everything that has been said in the great confused murmur of a discourse", an archival system needs to be built with this purpose in mind. The next section discusses how archives constitute themselves and enrich their content.

3.2.1.2 Archival science: principles

For creating and managing archives, it is necessary to acquire and evaluate documents so that they can be accessible in the future. To this end, archival science searches for methods of improving the rating, storage, preservation and cataloguing of documents ("The Archival Paradigm—The Genesis and Rationales of Archival Principles and Practices", 2007).

An item in an archive preserves information that is not expected to be altered. So as to be valuable for society archives need to be reliable. Therefore, an archivist has the responsibility of verifying the authenticity of the materials kept in the archive, to ensure their veracity, integrity and use. Archival materials need to be a faithful reflection of the activity that created them, presenting a coherent image of the content. These materials fulfill their duty if they are in situations of use and are accessible ("About records, archives and the profession", 2011). In the following lines, we describe the basic principles that rule the archives.

ARCHIVAL SCIENCE BASIC PRINCIPLES

There is no set of rules or standards that lead the way and mission of archival institutions (Cunningham, 2005, p. 20). The reason is the complex nature of each archive. This makes it difficult to globalize the rules and truths as it goes against the archives as institutions. However, we can identify goals, topics and concerns that are common to all of them. All archives satisfy a need to control and preserve records, but the nature of this mission varies in each case. The ever discussed changing shape and mission of the archive reflects the natural dynamics of the human experience, aspiration and activity in its infinite and rich variety (McKemmish, Piggott, Reed y Upward, 2005, p.22).

Shapes, functions and necessities of archives differ depending on their geographic location, language, the nature of the society in which the archive exists or specific goals for those who control the archives. Nevertheless, there are certain standards that are followed by the majority. These are the ICA standard, the ISO standard and the DIRKS. These standards act as working guidelines to be followed or adapted depending on necessity.

When cataloguing, archivists are expected to follow a set of rules known as the Rules for Archival Description (RAD). These rules aim to produce a common ground for the archival description, based on traditional principles. These standards help archivists in creating tools for finding and making accessible the materials to the public.

Metadata provides for contextual data that defines a document or a set of documents. Standards like the Machine-Readable Cataloguing (MARC format), Encoded Archival Description (EAD), and Dublin core are metadata standards for describing collections.

Along with all these standards that, without being law, provide archivists with tools for carrying out their work, there is a principle that is fully respected in the whole field. This is the *provenance* principle, which we will describe in the following section.

1- *Provenance* principle

Provenance in archival science refers to the principle that records are to be "maintained in the organic units or *fonds* in which they were originally accumulated", the *fonds* being defined as "all records of a particular institution, such as an administrative authority, a corporation, or a family" (Schellenberg, 1951, p. 2). This principle alludes to the origin or source of something; information concerning the origin, custody or belonging of an item or collection. As a fundamental principle, it refers to the individual, family or organization that created or received these elements in a collection. In practice, *fonds* of different origins must be maintained separate to preserve their context. The *provenance* principle was first defined by Natalis de Wailly in 1841. However, before that principle appeared, there were other approaches towards the archiving task.

After the French Revolution a promotion of the value of historical documents emerged. As testimonies from the past and documents started to be considered bearers of the objective history of the nation (Burton, 2005, p. 159). An emphasis on historical research necessitated the organization of documents and their cataloguing in a way that would facilitate specialized use. Supporting research, documents were organized systematically in an artificial manner. Very often, they were organized around topics (Shepherd, 2009, p.7). Through this approach documents were very often lost along with the original context that created them.

When the creation of state archives spread in France and Prussia there was an increase in the number of modern documents that entered the archive. This increase made the traditional way of archiving traditional manuscripts impossible given that there were no resources for classifying each document. In 1898 the *provenance* principle was made popular through the publication of the *Dutch Manual* by Samuel Muller, Johan Feith y Robert Fruin, previously described.

Historians of this period supported this manual and the *provenance* principle given that in topic-based organization, the objectivity of sources of information was compromised. Progressively historians felt the need of keeping the documents in its original order given that this way it reflected the activity and its origin.

As a methodology, *provenance* became a way of describing records at a level of series. Describing the records at a level of series meant that records of different origins were in different locations within the archive. In contrast to this, previous systems whose

organization were based on the isolated objects made it more difficult to find a specific item as the collections grew.

This practice suggested two concepts: *respect des fonds* and *original order*.

Respect des fonds appears thanks to the conviction that all records the archive receive must be described at a level of series in which the archivists respect the individual or entity that produced and used the records. (Miller, 1990, p.19).

Original Order refers to keeping the records as similar as possible in their order and classification as they were used and produced in the first place. Documents mustn't be artificially organized. Those documents kept in their original order have more possibilities of revealing the nature of the organizations that created them. Furthermore they reveal the order of the activities that produced them (Wedgeworth, 1993, p.64). Frequently, the practical considerations of storage make the original order physically impossible to maintain. In these cases, the original order needs to be intellectually preserved in the structure and disposition of the finding aids. Even if the original order is widely accepted there exist debates around this principle in personal archives. It is argued that original order is not always ideal when dealing with personal archives given that they are more complex than institutional archives. Nevertheless others prefer to respect the original order, with the idea that as both personal and institutional are equal in importance, they must follow the same principles.

Provenance constitutes the basic principle of archival science. This principle defines the archive as a neutral place that keeps the records and documents that allows users to go back to the situation in which these were created, the mediums that produced them and the contexts they were part of. Through this principle, the archive distinguishes itself from a collection or artificial set of documents produced with a different criteria from the origin, it turns into an inert repository in which documents are stored and ready. It is only through the reading of these documents that the historian can reconstruct the past, understanding that present and future are included in that past (Guasch, 2011, p. 16).

Nevertheless so that this principle is applied correctly, it is essential that documents are in a good state. For that reason, preservation plays a vital role in this process. In the next section, preservation and its application in archival science is explained.

2- Preservation principle

Preservation as defined by the Society of American Archivists (SAA), is the discipline in charge of protecting materials from physical damage or information loss in a non-invasive manner (SAA, 2005). The goal of preservation is to maintain the original state wherever possible while keeping all the information that the material has to offer. Scientific principles and professional practices are applied in this technique so as to obtain the maximum

effectiveness. In the archive's case, preservation refers to the care of all elements that are part of the collection.

This practice started with the establishment of the first central archives. In 1789, during the French Revolution, the National Archives were established and later they became the Central Archives (Nora & Jordan, 2010, p.viii). This was the first independent national archive and its goal was preserving and storing documents and record they way they were. This tendency gained popularity and soon many countries started establishing national archives. The reason behind creating archives was common: to preserve the records the way they were created and received.

Cultural and scientific change also helped in making the archival practice's case. By the end of the 18th century many museums, national libraries and national archives were started up in Europe, so as to preserve cultural heritage.

Both the *provenance principle* and the *preservation principle* deal with the matter of correct representation of materials that shape the archive. Archivists are mainly concerned with keeping the document and the context that produced it, while making the document accessible to the user (Shepherd, 2009, p.58).

There are two key factors so that preservation can happen:

- Metadata is key for the context preservation in archival science. Metadata is defined by the SAA as “information about information”. This information help archivists in locating a specific document or a variety of documents in a certain category. When assigning the correct metadata to a document or associated documents the archivist preserves in a satisfactory manner the totality of documents and the context information of its creation. This improves the access and secures the authenticity of the document (SAA, 2014).
- Physical preservation is another component of the preservation principle. There are many strategies for maintaining documents, such as acid-free storage systems, temperature and humidity controlled spaces and making copies of the damaged objects (SAA, 2014).
- Digital preservation deserves special mention because of its novelty and the controversy that surrounds it. Digital preservation includes the implementation of policies, strategies and actions to ensure that digital born contents and digitized contents are kept in a faithful manner and are accessible throughout time. Due to emergent technologies, archives started expanding and needed new ways of preservation. Collections started diversifying supporting materials in microfilms, sound, visual and audio-visual archives and digital documents. Many of these materials have a shorter life-span than paper. With the rapid advance of our technological society, some formats became obsolete. For that reason it was necessary to

change from old formats to new formats for the preservation of digital mediums so that materials would remain accessible and in good condition (Deegan y Tanner, 2006, p.114).

In digital archives, metadata is very important so as to preserve the context of these digital objects as well as ensuring their accessibility.

ARCHIVISTS: TASKS AND CAPACITIES

I always joke that if they really understood what librarians and archivists do in terms of preserving culture, they would pay us a lot more money. Because we are making decisions about what history is going to be. When I started the downtown collection, people thought I was crazy because they thought "that's just crap!" and then it was good work. Well it turns out that the history of art was completely changed by things that happened in this little neighborhood (Taylor, 2013).

The archivist is a professional of the information that evaluates, collects, organizes, preserves, controls and gives access to documents and archives that are considered valuable in the long term (Kumar, 2011, p.58). The documents protected by the archivist can be in many different formats: photographs, video, sound recordings, letters, documents, electronic recordings, etc. The work of an archivist can be described as follows:

Janus, the Roman god who looks forward and backward, may be the perfect patron of archivists. Archivists have one eye to the past, and the profession is commonly associated with history. At the same time we have an eye to the future, and I believe that is where our focus should be. Although we are committed to preserving the record of what has been, we do so for the future. (Pearce-Moses, 2007, p.13)

So as to work towards the future, the archivist needs to assess whether something has a durable value or not. This decision needs to be completely justified because it results in preservation and storage costs, plus work in organization, description and reference service.

Very often professions like archivist and librarian have been related given that both work in information management. However the archivist profession is very different from the librarian profession. The professions have different training and different basic principles. In general terms, we can say that the librarian works with published material (where information like author, title, date of publication etc. is presented in a normalized manner), whereas the archivist works with unpublished materials that result in complications in typology and the origin of documents.

Furthermore, archival materials are very often unique. For this reason the archivist not only has to worry about the document's contents but also the preservation and custody of the material. For that reason, it has been pointed out that the work of an archivist has more to do with the work of a museum curator than the work of a librarian. The work of the archivist has also been related to the work of a register manager. The difference in this case is a little more vague but we could describe it like this: the archivist deals with documents for their permanent preservation while the register manager deals with documents of great administrative importance in the present.

1- Tasks

Now we have clarified the differences between professions that could be confused with the archivist, we can proceed to specify the tasks that an archivist carries out in the archive. The archivists' tasks include:

Acquisition and assessment of new records.

Provision of a reference service.

Preserving materials.

Organizing and describing the documents.

So as to carry out these functions the archivist answers to professional principles and a code of ethics. When organizing the tasks of the archivists we have two different groups of actions:

Physical: the archivists physically process documents when allocating them in folders and boxes that meet the requirements for preservation in the long term.

Intellectual: Archivists process the document in an intellectual way when they determine what they consist of, how they are organized and if it is necessary to create finding aids. The finding aids can be lists of the boxes or descriptive inventories. If the organization is not clear or doesn't help in terms of accessibility to the collections, it is usually not reorganized to obtain a better system. Keeping the original order sometimes give information on the collection. It shows how the documents creator worked, the reason behind its creation and how they were organized. If the archivist reorganized the archive, the documents would lose their capacity for answering these questions. It would also lose all meaning given that origin and authenticity would get lost. However, original order is not always the best way of keeping the collections. The archivists must use their own experience and exemplary current practice to determine the right way of keeping collections in different ways if materials didn't have a basic structure in the first place (Taylor, Parish y Roderer, 2009, p. 7).

On the other hand, the North-American Code of Ethics is worth mentioning as it influences the professionals working in archives.

The archivist profile is usually combined with the profession of educator; it is common that an archivist has a position at a university teaching courses around the collection. Archivists also work in cultural institutions or for local governments, designing educational or diffusion or knowledge deepening programs to enable users to access information in its collections. This activity can include exhibitions, outreach events and use of media coverage (SAA, 2007).

2- Capacities

Given the complex nature of the archivist work, organization and work environment, the archivists need a series of capacities:

Social abilities: Those archivists working in the access to the records section need to have social skills.

Preservation of knowledge: it is necessary so as to enlarge the records' life. The different supporting materials (photographs, acid papers...) can deteriorate if they are not stored and preserved correctly (Ritzenthaler, 1993, p.151)

Vision of future and technological training: Even if many archives are paper-based, progressively archivists need to be able to face the challenges of born-digital files (Clir.org, 2016). The accession of Description Coding in archives together with a growing demand for the materials to be put online, has meant that the archivist, apart from all the previous abilities, also has to be knowledgeable of new technologies. XML has become one of the most useful tools for putting finding aids online.

Logic: Given that one of their tasks is to organize and create lists, they have to be logical in their thinking, organized, and to pay attention to details.

Research: When cataloguing the records or helping the archive users, it is important that archivists have experience in research.

Knowledge about the collection: the archivists have amongst their tasks the diffusion of the collection. To that end, they should have a deep knowledge of the collection.

To develop these skills there are many training courses that differ from country to country. Just as in museums, there is a lot to learn in each specific archive because the knowledge needed depends largely on the context, collection and type of archive. In the following section, we describe some of the types of archive that exists.

ARCHIVE TYPES

Historians, genealogists, lawyers, demographers, cinema makers and others carry out their research in archives. The research system is unique in every archive and depends on the institution that hosts it (Kumar, 2011, p. 19). Furthermore there are many kinds of archives. To a certain extent, we can organize them in five types: academic, business-related (with profit), government, non-profit and others.

Academic archive: These are archives that are part of universities, faculties and other educational institutions that are usually part of libraries. The archival activities are usually carried out by an archivist or a professor. Academic archives exist to preserve and celebrate the center or community's history. An academic archive can contain elements like administrative chronicles of the institutions, old professors' papers, documentation of school organizations and activities, library elements that need to be in a safer place like rare books or PhD theses. The access to these collections is usually through appointment. Amongst the average user profile is the student, the graduate, the staff, expert researchers and general public (Kumar, 2011, p. 19).

Business-related archive (with profit): The archives that are part of for profit institutions are usually private property. Examples of this are the archives at Coca-Cola, Procter and Gamble, Motorola Heritage Services and Archives and Levi Strauss & Co, in the USA. These corporative archives keep historic documents related to the history and administration of these companies. The business-related archives serve the cause of helping its corporation maintain control over the brand, preserving the history and evolution of the company. Business archives are usually not open to the public and only the workers and company owner have access to it. They sometimes accept externals visit with prior appointment. The most common concern of the business archive is to maintain the company's integrity, and as a result they are selective in the ways these materials are used (Kumar, 2011, p. 19).

Government archives: Local and national governments maintain these archives. Everybody can use a government archive. Amongst the most common users are journalists, genealogists, writers, historians, students and people looking for information on the region's history. Many government archives are open and don't need an appointment. (Kumar, 2011, p. 20)

Non-profit archives: These archives include historic societies, and non-profit institutions like hospitals, museums and foundations. They are usually created thanks to private donations with the aim of preserving documents and the history of specific people. Very often these archives trust in governments' grants (Kumar, 2011, p.21). Depending on the available funding, non-profit archives can be as small as a historic society or as big as a government archive. The users of this kind of archive vary in the same way that the hosting

institutions do.

Other archives: in this group we include ecclesiastical archives (for example the Secret Archives of the Vatican), the monastery's archives (like the Monte Cassino), filmic archives, web archives, artistic archives or participatory archives.

3.2.2 Specific ideas

Having described the general framework for the archive as a concept we present the specific ideas behind this research to the extent that it relates to the archive. We understand the archive as a place where many fields intersect. Recovering the idea of the archive as the secretions of an institution, and knowing that many institutions are extremely complex in the topics they deal with, the archival material reflects that multidisciplinary practice. This research wants to focus on those intersections in which the archive is witness to interactions that have their connection to the museum education archive. We now explain some of these intersections.

3.2.2.1 Art and museums: the archive work of art

I saw Barbara last night and as ever she is worried about the question of her archives. (Hepworth, 1965)

Barbara Hepworth was a sculptor concerned with her legacy, and therefore she was also concerned with her archive. She wrote to Tate in 1965 asking whether they had archives, and a few years later she was trying to encourage Naum Gabo, Henry Moore and Ben Nicholson to deposit their archives with Tate alongside hers, troubled by the fact that Herbert Read had sold his archive to Canada (Bonnett, 2015). This archival impulse was probably motivated by Barbara's decaying health and the concern of her legacy being lost after her death. Whatever the reason behind that concern was, Barbara Hepworth made decisions that do not correspond to the work of a sculptor but to the work of an archivist, like making copies of her works, choosing materials that would endure or photographing her documents to put beyond dispute "certain dates", which "have been much altered" by writers on Moore. However, not all artists share this interest in consciously documenting their work. Some artists seem to have a certain resistance to the idea of archives because they are "more interested in the present"(Gunning, Melvin y Worsley, 2008)

However, it is undeniable that the relationship between archives and art museums is something that is becoming more and more common. It is not rare to see museum exhibits that show archival materials and archives introduced as installations in the galleries. The archivist is not always an expert in archival science but an artist who is concerned with their art legacy or an artist that sees in the archive the format to develop his or her work.

Furthermore, the archive as a format is, according to Guasch, fully integrated in the avant-garde artistic movement. Guasch (2010) as we mentioned before, considers that the avant-garde can be analyzed in two big paradigms: the first one is the paradigm of the unique work of art in which inception and execution constitute a whole whose contribution resides in formal breakage and its character of singularity derives from the shock it produces (analytical cubism, fauvism, constructivism or neoplasticism); the second paradigm would be the multiplicity of the artistic

object that we find in dada or some aspects of Surrealism. However, in these two paradigms a third tendency is excluded: the archive paradigm.

If the first two paradigms indicate the transgressive spirit of the social and artistic utopia from the beginning of the 20th century, the third paradigm that temporally overlaps the other two, manifests and "is part in appearance of the state of bureaucratic conformism" (Guasch, 2010, p.10). In the publication *Arte y archivo, 1920-2010: Genealogías, tipologías y discontinuidades* Guasch explains in-depth many works of art that use the format of the archive.

However, it is not the aim of this study to mention all the tendencies in the interaction of art, galleries, museum and archives. We focus on those tendencies or behaviors that better express the influence of this intersection in this research that are:

Letting an artist rifle through your archive: the Group Material archive and New Ways of Curating.

This integration of the archival world and artistic creation can end up having works of art created in archives. Julie Ault, member of the Group Material collective proposed donating the Group Material archive to the Downtown Collection at the Fales Library. She proposed that she would help process the papers as a time-based art project. It was agreed that she would set up a schedule of days and times when she would be in the library, processing the collection, and that visitors could come and see her and talk about the process of organizing the *Group Material archive*, what that meant about narratives, authenticity, performance, and verification of sources: Archival processing as performance art as critique of the structures of libraries and archives (Fialho, 2015). The result was an art piece (Taylor, 2013).

New Ways was a project funded jointly between Arts Council England and the Museums, Libraries and Archive Council (MLA) to explore the collaborative potential between artists, museums, galleries and archives. This project sought to investigate the relationship between an artist and an archivist. The archive in hand was the Epstein Archive, the Beth Lipkin Archive specifically that is part of the New Art Gallery in Walsall. The Epstein Archive is, in essence, the history of a family. The result of this project was the artists *Bob and Roberta Smith's Epstein Archive Gallery*. It is the representation of the culmination of two years of discovery and research into the characters and stories that were encountered in the Epstein Archive (Illustration 23 and Illustration 24).

Bob's brain: colorful and busy, yet welcoming and relaxing. The gallery is a space to sit and take in your surroundings and to discover the material in your own way and at your own pace. (Lebeter, Brill & Smith, 2013, p.10)

The archive as a place for exchanges: Goshka Macuga. *The Nature of the Beast*

There are cases in which the archive itself is created thanks to a performative practice like the work of Goshka Macuga's *The Nature of the Beast* (Illustration 25). This is the statement of one of the people who had the chance to take part in the exhibition:

On walking into Goshka Macuga's *The Nature of the Beast* at the Whitechapel Gallery, I found myself immersed in a buzz of debate and discussion. Seated at the glass-topped roundtable that forms the installation's center, a group of people were engaged in lively conversation - questioning, qualifying, countering - forming, through the act of argument, connections and correlations between a range of issues and ideas. Behind them, emerging from the shadows at the furthest end of the room, hung one of the three tapestry copies that were made of Picasso's *Guernica*, its dislocated, fractured imagery immediately recognizable, but nonetheless powerfully compelling. (Spencer, 2015)



Illustration 25 Macuga, G. (2010). *The Nature of the Beast*. London: The White Chapel Gallery. Retrieved 2 March 2016, from <http://www.whitechapelgallery.org/exhibitions/the-bloomberg-commission-goshka-macuga/>

Macuga's practice is based on embarking himself into archives and histories, which result in exhibitions (featuring objects from various sources placed in strategic relation) that blur

traditional limits between artist, curator and collector, and between established hierarchies of knowledge and value. The main part of the installation was designed in a United Nations hall fashion, with a round table and leather armchairs, where the replica of Picasso's Guernica image was displayed. The round table reminded the viewer of a museum display cabinet, filled in with various documents, including those found in the Whitechapel gallery archives. The room was designed to provoke a round-table discussion about the vast range of political issues which can be associated directly or indirectly with Guernica: from the Spanish Civil War, through the Second World War, the Cold War, the Vietnam War, to the "war with terrorism". The people involved in the discussions were the ones completing the archive through the insights provoked by the installation. What happened in this installation happened through the archive rather than about the archive directly.

The hybrid organization: Fales Library and the Grey Gallery

What I'm interested in is a hybrid organization. Somewhere between the museum and gallery and the archive. Because we need to share collections. That's what we've been doing with the Grey Gallery. We've done three or four joined exhibitions and we have then joined acquisitions of collections. (Taylor, 2013)

A work of art in the format of an archive in a gallery or museum room is a very interesting concept as it approaches the idea of the gallery space as a place for research, the visibility of archives within the museum or the archives as representational systems. However, the features of an archive do not always meet the museum visitor agenda. An archive is seen as a place where to spend hours immersed in diverse documents and museum galleries does not offer that space and time. The challenges of showing a work of art in the format of an archive in the galleries or rooms of a museum from the visitors' perspective are huge, starting with the archive as a work of art that is an idea that is not a widely spread or accepted concept in society. Communication engines at the museum are not completely useful when fighting a preconceived idea. "Many archival displays sit politely in corners of exhibitions, or quietly offer a little supporting information to the "real" exhibit." There is an interest for doing something different: to make the archive the sun around which everything orbits. (Lebeter, Brill & Smith, 2013, p.9)

The idea of a hybrid organization can benefit archives' visibility as the museum can benefit from the objects kept in archives. At Fales Library (NYU), Marvin J Taylor is working on this idea on the premise that archival material and art need to be "really integrated into the concept of the exhibition" (Taylor, 2013). Fales Library has closely worked with the Grey Gallery in joined projects.

The Fales Library, comprising nearly 350,000 volumes of book and print items, over 11,000 linear feet of archive and manuscript materials, and about 90,000 media elements, houses the Fales Collection of rare books and manuscripts in English and American literature, the Downtown

Collection, the Food and Cookery Collection, the Riot Grrrl Collection, and the general Special Collections of the New York University Libraries (Nyu.edu, 2016).

The Grey Art Gallery is New York University's fine arts museum, located on historic Washington Square Park in New York City's Greenwich Village (Grey Gallery, 2016).

Both institutions are part of New York University, a situation that has made the hybridization easy and natural. The first time they collaborated was in *The Downtown Show: The New York Art Scene 1974-1984* held in 2006 at the Grey Gallery and it was a turning point for Marving J Taylor. In collaboration with the Grey Gallery at NYU and its director Lynn Gumbert, the exhibit recognized that archival objects had enough agency to stand on their own.

In a sequel, *Downtown Pix: Mining the Archives*, (2010) another collaboration between Fales and Grey, they hired Philip Geffer, a photo curator, to go through the Fales photo archives to create a show. On the lower level of the Grey Gallery, they added snapshots by Andy Warhol, from the NYU collection.

Subsequent collaborations have included *Fluxus at NYU: Before and Beyond*, which was conceived of as a companion to *Fluxus and the Essential Questions of Life*, a traveling show from Dartmouth, and *Toxic Beauty: The Art of Frank Moore (2012)*. Scheduled for January 2017 is a future collaboration, *Inventing Downtown: Artist Run Galleries in New York City, 1952-1963*, which will be curated by Melissa Rachleff. (Bernstein, 2015)

This section started discussing Barbara Hepworth's concern about archiving. She was an example of an artist performing the task of an archivist. But we can also see it the other way round. We think that the professional archivist performs the tasks of an artist "because there is or can be a creative aspect of record curating and in the way archivists think about curating" (Taylor, 2013). Archivists are not only keepers of the records but also they are cultural producers. There are important implications for the archives when thinking about collective communities and from where the value of a collection comes from. The way in which archives create knowledge is not that different from the artistic creation process.

3.2.2.2 Identity and democracy: the community archive

At the close of the nineteenth century, American Jews were confronted with a profound philosophical dilemma. An unfortunate confluence of political, economic, and social conditions in the United States and Europe swept the very meaning of Jewish identity into disarray, and left American Jews increasingly uneasy about their status as Americans. The consequences were quite real and far-reaching, the potential for disaster quite palpable. Serious challenges demand serious solutions; in 1892 American Jews decided to establish a historical society. (Kaplan, 2000, p. 126)

Archives have played a major role in defining communities' identities. They provide a repository where the objects that have played a role in the collective identity are preserved and they help understand a community as a group with a culture, beliefs, background or threat in common. Some definitions of community refer to geography, culture, or common interest but:

We prefer to be both broader and more explicit by referring to a community as a group who define themselves on the basis of locality, culture, faith, background, or other shared identity or interest. Many communities tend to have a local focus, even if they meet virtually but others have another shared focus altogether such as sexuality, occupation, ethnicity, faith, or an interest, or a combination of one or more of the above. (Flinn, 2007, p.153)

Archivists bear a great responsibility because they play a lead role in the business of identity politics. Archivists appraise, collect, and preserve the elements upon which notions of identity are built.

These archives that collect the identity of a group are meant to work towards the democratization of culture. However, realizing that archivists have the control over what will constitute the evidences which build a collective identity, it seems that the community members should have a more active role in the process. Even if the archives capture the elements that are more important for a collective, the process of producing it is a top-down homogenizing approach that ignores cultural expressions and practices outside the mainstream canon (Gattinger, 2011, p. 3). For that reason, a tendency in archiving was created that leads to a cultural democracy: the community archive

The community archive is a process of "democratizing" the archive that is part of a broader mission introducing complexity into the national heritage. Democratization is understood here as an "on-going process, not one that could be completed, but would be a constant task, evolving, changing, always continuing as society itself changes and evolves. (Flinn, 2007, p. 161)

This notion doesn't reject the idea of framing the archive in a heritage institution but the impetus and direction of archiving needs to come from the community itself. The documentation, recording and exploration need to be a result of community participation. The control and ownership of the archive by the community is essential. This process is not only more democratic

but also more domestic and personal. The public sphere is secondary compared to the private scene where the daily life of the community takes place.

The stories in the community archive don't belong to the big stories traditionally told so, why are community archives important?

If we examine the 'totality' of our archival heritage—that is both that which exists within the walls of mainstream archives, and that which lies outside in other spaces—we would surely find that most, though by no means all, of the stories of organizations, of government, of elites (in society, in business, in politics) were to be found in the formal archives, but that the voices of the citizen, the worker, the migrant, the marginal and of the community organizations that they created were generally not. (Flinn, 2007, p.160)

This is not to say that national policy and economy history shouldn't be told, but the community archives make a statement for including the voices of others that are traditionally excluded from the archival processes. When studying history, the main theme is how politics were made or what king was on the throne. According to Lindqvist (1979) "no area of modern history has been more distorted by the one-sided treatment than the history of business"(p.24). As he was investigating multinational companies for his book *The Shadow*, he was struck by how little independent research had been done about multinational companies. He claimed then that the experiences of the workers, the local population and the inhabitants of the host countries were never recorded. And these people were arguably the ones more affected by the industry's activity.

Recording the stories of those who were in the background or actively ignored in history is what the community archives intend to do. So, what does a community archive look like? Are these chaotic systems against the archivist professionalization? Not necessarily. It is difficult to assemble a set of features for the community archive as each archive distinguishes itself from the rest as it adapts the concept to each community.

Community archives tend to be online and the objects digitized as it offers more access as well as less expenditure. It's survival and interest depend on the level of engagement of the community that feeds the platform. Community archives haven't yet had a long life span. Community archives that work mainly online are easy to create but difficult to maintain. As the ownership of the project needs to belong to the community, funding is a sensitive subject too. The life span of a community archive depends largely on the communities' cycle of engagement. So as to have periods of activity so that the archive goes on working, a sense of ownership by the community needs to be seeded and taken care of so that the archive flourishes. There are groups that support Community archives like the *Community archives and Heritage Group* (Communityarchives.org.uk, 2016) (Illustration 27) that supports and promotes community archives in the UK and Ireland; The Community Archive (Thecommunityarchive.org.nz, 2016) is a hub for archival collections in New Zealand. There you will find treasures of their past and

present. Contributors range from individuals and small local organizations through to large institutions with nationally-significant collections.



Illustration 26 Community Archives and Heritage Group (2016) *Supporting and promoting community archives in the UK and Ireland*. Retrieved 2 March 2016, from <http://www.communityarchives.org.uk>

Following this idea of community archives and the ethos behind them, some museums and artists have planned and carried out initiatives that support the idea of the collection of identities to characterize the feeling of the whole community.

At the Bronx Museum the idea of the Urban Archive was proposed. Sergio Bessa, Director of Curatorial and Education Programs, explained the initiative to us:

And I came up with this idea since I came to the Bronx. I was very taken that hip-hop started here and there is a lot of history and then you would go and visit people and people you know this is a flyer from 1979 this is my snickers. They had in their house all this stuff. The heritage. I spoke to my boss at the time and he said "you know, it would be wonderful if we created an archive here for hip-hop". But I realized also that we could not get all those collections here... if you meet one person, this person was supposed to have 5000 records. So space is... so I thought of a system that would be the *urban archives* that would be acknowledging what people had and people could kind of bring to the exhibitions and this and that. And we did some brochures about that. And then we did some street fairs related to archiving. We did education programs related to archives, it arose a whole thing about archive-mania. But the idea was pretty much that. That I wanted to demystify that an archive is like an old man with glasses. But the reality is that if you talk to someone who loves rock and roll and you say "show me whatever..." "oh! I have all my tickets that I used to see the rolling stones..." That's archive, and that was the story. (Bessa, 2013)

This idea of the *Urban Archives* transformed and in 2011 translated into an exhibition that featured artworks by Asian and Asian American artists (*Urban Archives: Happy Together*) in one occasion and Cuban and Mexican Artists (*Urban Archives: The Rituals of Chaos*) on another occasion from the Bronx Museum Permanent Collection. In *Urban Archives*, artists explored the

notion of identities on multiple levels (Illustration 27). For many works in the exhibition, there was often a crossover between the self, family, community, and global spheres, creating a porous and complex space of overlap between multiple definitions of self. These artists' work and lives expand beyond the limiting definitions of the linear tracing of race, place, and identity that often exists within national or local boundaries. Instead, there was fluidity within their multiple communities of affinities.



Illustration 27 Shabazz, J. (2012). *Man with Dog*. New York City: The Bronx Museum. Retrieved 2 March 2016, from <http://www.nydailynews.com/new-york/bronx/new-exhibits-bronx-museum-showcase-mexican-cuban-artists-explore-graffiti-culture-article-1.1118802>

At Tate in July 2015 as part of the Turbine Festival, the initiative *My Culture Museum* was launched. The premise was simple:

My Culture Museum is a statement of culture as a common wealth: this is our museum, your museum. We invite you to contribute a photograph of an object – from personal, symbolic to monumental – that represents your own culture, to be archived into the My Culture Museum collection. (Tate.org.uk, 2016)
(Illustration 28)

Community archives take many shapes depending on the community that created them but they all have a common goal: making the community responsible for their own story. This responsibility to tell what being part of a community means through their objects is at the same time a statement of the value these communities have as well as an opportunity for the member of the community to get to know themselves better.



Illustration 28 Groundnut (2016). *Our collection of leather and jelly sandals* © The Groundnut. My Culture Museum. London: Tate Modern. Retrieved 2 March 2016, from <http://www.tate.org.uk/whats-on/tate-modern/special-event/my-culture-museum>

3.2.2.3 Memory and history: the innocent archive

Archives, we wrote, are not passive storehouses of old stuff, but active sites where social power is negotiated, contested, confirmed. By extension, memory is not something found or collected in archives, but something that is made, and continually re-made. (Cook & Schwartz, 2002, p. 172)

Archives have been considered the repositories for preserving memory and providing the scaffolding for building history. In assuming this, there is a risk of imagining the archive as an objective scan that documents facts and transforms them into evidences. After that, the non-biased historian puts those facts in a legible manner so that people can know "what happened".

However, both the collection of memories and the history confection is far more complicated than that. The reason is that both processes are deeply human. And as such, it is subjective, selective, biased and self-interested. We cannot allow ourselves to be lead into the temptation of going to an archive thinking that we are going to find the "truth". We will find pieces of it but in the end, it is our interpretation that is not "the truth" but "our truth". We might think there are invisible stories in the archives but maybe we don't see them because our eyes are not trained to do so. Absences in the archive are as telling as the presences.

However, archives are the tools for making and remaking memory. So, how do we define memory? The complexity of the concept of memory has been approached from many fields from psychoanalysis to medicine. One of the most interesting approaches for this research belong to Warburgian thinking, as part of the *Atlas Mnemosyne* for its relationship with archives. Memory is defined in one of Warburg's key concepts as "the mental space between the "I" and the "object": it is there where the creative movement is produced. The two poles of memory are the Apollonian-rationalizer and the Dionysian-movement. Memory, and as a result creation, is more based on the second. The in-between space is difficult to get to and that's why there is a feeling of discomfort. "Discomfort is the necessary condition for creation" (Warburg, 2010, p.139). Warburg also offers the concept *engrams of the emotional experience* that are expressive shapes of the maximum emotional interior exaltation that survive as hereditary heritage of memory. These expressive shapes are not to be found in beautiful developments and decorative lines but they became manifest in the arduous study of life that is found in intricate underground roots (Warburg, 2010, p.140). There is also the concept that Warburg calls *Nachleben* which means "to live again". Representing the reliving is a hidden finality for itself of any and in any naive figuration (Warburg, 2010, p.146). Archives are no exception. Reviving what has happened through a representation of it is in vain. However, through the *engrams* memory can be preserved but there are few materials that we could say incarnate the expressive emotion of an event. That way, memory can be preserved in the shape of tangible objects in the archive.

The potential of expression of memory can be translated in the creation of history. Defining

history presents certain difficulties that can be summarized as follows:

1. History, it seems, does not exist- all conduct of man that supposedly weaves the fabric of history can be adequately understood in terms of sociology and psychology.
2. There is a drama of history- but it is unfinished and its meaning therefore is unknowable.
3. There are facts of history, they even can be reasonably well ascertained with regard to phenomenal aspects- but their selection and interpretation is subjective and therefore reflects no more than the historiographer's value judgements. (Voegelin, Hollweck & Caringella, 1990, p.1)

History has in the tendentiousness an essential element. "Reality is that despite what people say, facts don't speak for themselves and in case they did, it is the historian who decides what facts are allowed to talk because the word can't be given to all of them"(Carr, 1960). Archives are the dining hall of history. The historian goes to an archive as if it was a buffet with endless dishes to try. The historian who cannot try all of them will choose and from that choice, he or she evaluates the quality of the buffet.

And before that, there was the archivist that in this metaphor would be the cook. Archivists don't produce records but most certainly decide what goes on the menu.

Archives are never innocent. There is always a reason behind keeping a record or discarding others. And those selected are consigned to some series or other. That decision translates in what objects will be more visible and what will not be. Archives also have priorities when determining the in-depth level of cataloguing of one kind of document or other. However, this act of consigning a document to a series is the mnemonic supplement that preserves memory and rescues it from being forgotten, from amnesia, from destruction and from annihilation. We need to remember that what we have in front of us is a representation of an irretrievable truth. And as a representation, we must look at it critically.

3.2.2.4 Power and engagement: the participatory archive

In one century, the world population has gone from one to six billion, while life expectancy has doubled. The problems we share are plural. Architectural practice and education, however, are still locked to the idea of the singular. (Mau & Leonard, 2004, p.33)

It is believed that archivists follow a set of guidelines that are neutral thanks to the tradition and evolution of archival science. This way, their actions are supposed to anticipate the desires of the users. However, if archival practice is to be influenced by postmodern ideas then archivists must see that the guidelines, formats and users are now different from what they were in the past. The manner in which researchers looked at documents and the archival process before has since changed.

Transparency of process about the archivist's performance will facilitate the integration between theory and practice, stimulate the building of archival knowledge, and enable present and future generations to hold the profession accountable for its choices in exercising power over the making of modern memory. (Cook & Schwartz, 2002, p. 171)

Archivists have the power to choose what to keep and what to discard, as we have mentioned before. However, little has been done to make that power explicit and to let the archive users contest and challenge that power. There have been initiatives for making the users engage in existing routines and materials that have already been catalogued and accepted by the institution. Through storytelling, encouraging conversation around the objects, sharing and rating objects in the online environment or in the archival space, commenting on curious cases or inspiring wonder or creativity, many people have engaged with archival collections in ways that are meaningful. However, even though we agree that engaging in archival collections is priceless and enriching, we understand that, through these initiatives, the questioning of the role of the archives as powerful mechanisms for deciding what elements are important to build history is nonetheless not happening.

This questioning emerges from the culture of participation which, instead of consuming culture, encourages the user to create culture. While engaging in archives is to consume culture, participation culture is proactive in terms of the culture that it creates. To take the power away from the archives and give it to the people that have a main role in the stories, the notion of participatory archive appears. Theimer defines it as:

An organization, site or collection in which people other than the archives professionals contribute knowledge or resources resulting in increased understanding about archival materials, usually in an online environment. (Theimer, 2011)

According to Huvila (2008) the fundamental characteristics of the participatory archive are "decentralized curation, radical user orientation, and contextualization of both records *and* the

entire archival process" (p.15).

Although there are difficulties in achieving all these features in some archives, the general idea is that the people who are not trained as archivists contribute with "knowledge and resources resulting in increased understanding about archival materials" (Theimer, 2011). This is not a collection of opinions, feelings or artistic creations. Although engaging in the archive is important, it is not the main aim of the participatory archive. The participatory archive purpose is not to have fun, derive personal satisfaction or increase awareness of archives. Participation is different from engagement.

There are great initiatives for people to engage with the archives. One of them is *The Show and Tell* (Illustration 29) program that takes place on the first Friday of every month and is curated and organized by Tate Library and Archive staff located in the Reading Rooms at Tate Britain. The aim is to introduce visitors to the archive collections. The archives bring specialists on certain collections and the visitors discuss the related materials preserved in the archive in a relaxed environment.

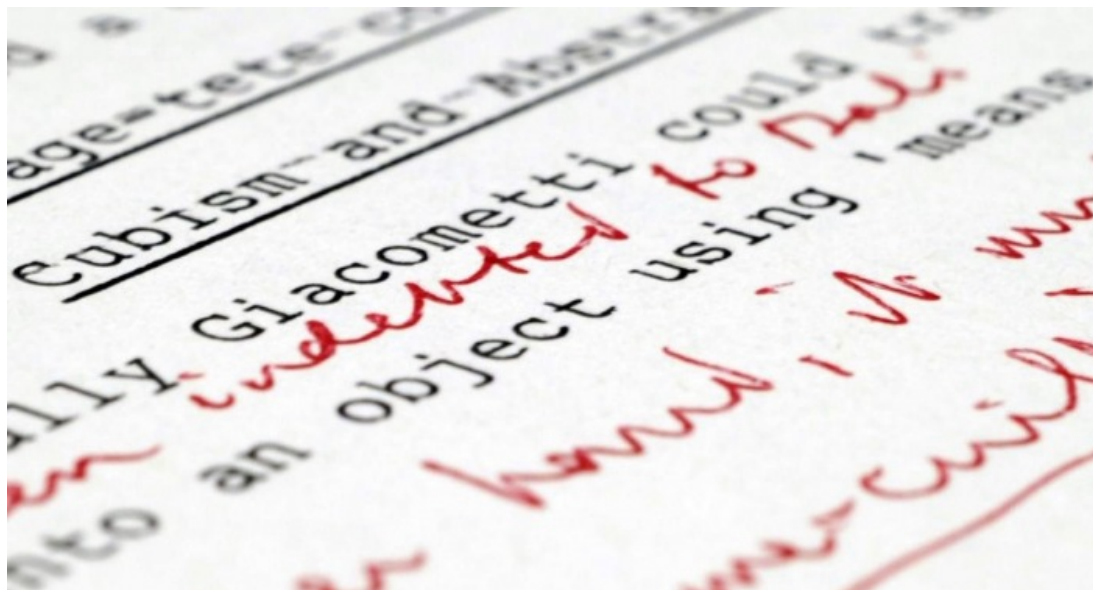


Illustration 29 Sylvester, D. (2016). *Annotated typescript from David Sylvester's work on Alberto Giacometti used in Show&Tell at Tate Archives*. Manuscript, London.
Retrieved 2 March 2016, from <http://www.tate.org.uk/whats-on/tate-britain/talks-and-lectures/library-and-archive-show-and-tell-david-sylvester>

In contrast, one example of participatory archive is the one that was launched by the United States Holocaust Memorial Museum under the name *Remember me?* This participatory archive is especially interesting because the institution doesn't share its power because it wants to, but because it needs to. Between 1933 and 1945, millions of children were displaced as a result of persecution by the Nazis and their collaborators. After World War II, relief agencies photographed some of the children who survived to help find their families. Now, more than 65 years later, the United States Holocaust Memorial Museum is working to discover what became

of these young survivors. The statement for participation goes like this:

We need your help! If you recognize yourself or someone you know in one of the photos, please contact us at RememberMe@ushmm.org or click on "I remember this child!" button near his/her individual photo. Even if you don't recognize anyone, please share these powerful photographs with your family and friends. Doing so will increase the chances of identifying these children and help raise awareness about the experiences of the most vulnerable victims of war and genocide (Illustration 30).

The images for this project have been provided by the United States Holocaust Memorial Museum, The Jacob Rader Marcus Center of the American Jewish Archives and The Museum of Jewish Heritage, A Living Memorial to the Holocaust.

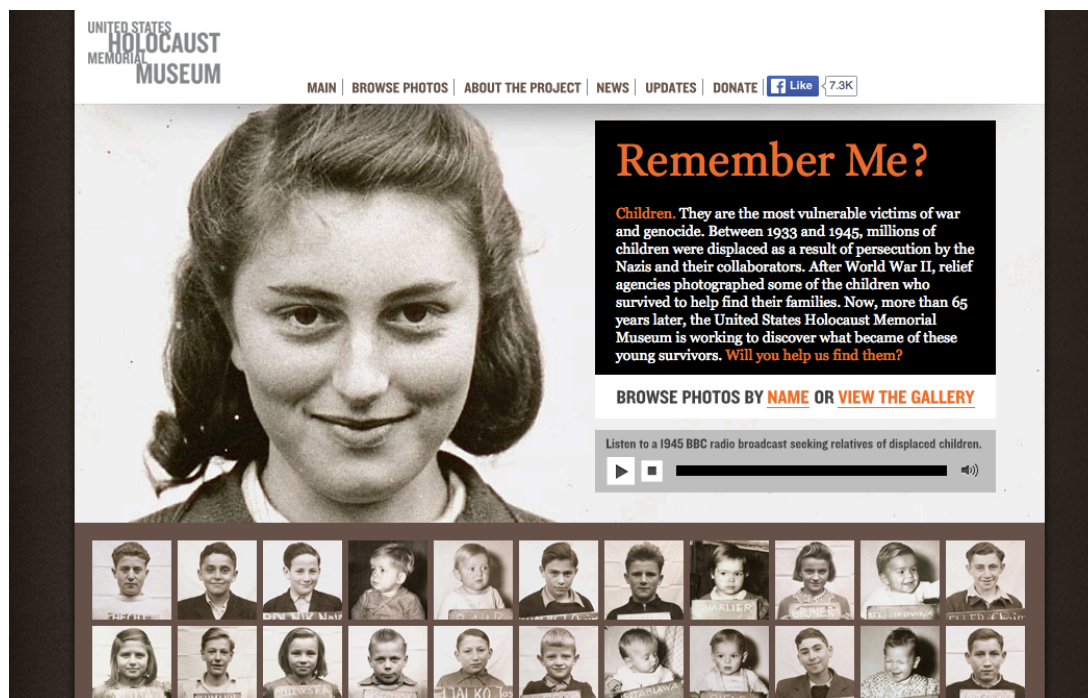


Illustration 30 Rememberme.ushmm.org., (2016). *Remember Me: Displaced Children of the Holocaust*. Retrieved 2 March 2016, from <http://rememberme.ushmm.org>

Participatory archives don't necessarily have to be an online platform but usually are as "online environments allow for distributed, remote and occasional participation. They harness "cognitive surplus" from an almost unlimited pool of people (Theimer, 2011).

In participatory projects, the institution supports multi-directional content experiences. The institution serves as a "platform" that connects different users who act as content creators, distributors, consumers, critics, and collaborators. This means the institution cannot guarantee the consistency of visitor experiences. Instead, the institution provides opportunities for diverse visitor co-produced experiences. (Simon, 2010,p.2)

Supporting participatory archives is a matter of trust: trusting archive users and their capabilities as creators, remixers, and redistributors of content. For the institutions it is a huge effort to really be open to the possibility that a project can grow beyond the institution's original intentions and

that the institution loses power over the creators. Participation is not an easy option in archives. There are many risks the institutions are have to take. However, as the relationship between archive users and archivists becomes closer and more fluid, the institution has the chance to be truly relevant as it becomes more immersed in people's lives.

It has been traditionally assumed by archives that the people using an archive know what they want or are knowledgeable of the archive mechanisms. "On the other hand, very little was done to make archives understand their users until the 1990's. During the last decade and there has been a growing empirical interest in users of archival materials both by academics and archival institutions" (Huvila, 2008, p. 3).

Power is not something that we intuitively relate to the archiving process. However, the more we know about the process of archiving, the more we recognize the lack of transparency and contestation in these institutions. It is not a matter of taking away the power from the archives, it is a matter of the archives being able to share that power with the users, acknowledging that both can benefit from this relationship.

3.2.2.5 Access and preservation: the digital archive

The ubiquity of online access inspires a vision of a single search across all collections, without regard for where the assets are housed or what institutional unit oversees them. A “Google-like search across our collections” showcases the compelling body of materials, extending status of “leading” and “foremost” collections in a particular area or discipline from the physical into the virtual world. Incorporating other resources such as lectures, course content or educational materials into the single search “promotes intellectual connections”. Searching by “my term, not your term” yields satisfactory results for every interaction, while result sets including “forest” (broad) and “tree” (specific) views allow multiple paths into the resources. Any desirable unit of information is never more than “two clicks away”, allowing easy navigation through resources. (Zorich, Waibel & Erway, 2008, p.13)

Just as museums have developed strategies for making their collections accessible, archives have understood that their mission is not accomplished if their collections don't reach the users efficiently. This concern has become more common in the cases in which the archive user has diversified: when not only researchers deal with catalogues and archives' protocols for accessing the information. The archives need to rethink how they are presenting the information and where the difficulties lie.

As a result projects around digitizing archival materials have proliferated. *Archives & Access* project at Tate is one good example of this. The Archives & Access project takes the largest archive of British art in the world and makes it accessible to national and international online audiences, through an ambitious program of digitization, learning and participation (Tate.org.uk, 2016). The physical materials in this digitized archive are part of the Tate Archive collection and the physical items can be studied. In this case, as the name of the project states, it is all about access. But at the same time, the preservation of the physical objects is ensured as they are in a controlled environment.

In online archives like the previously mentioned *Internet archive* (Archive.org, 2016) the situation is a bit different. This archive not only has one physical emplacement but many, as the items included belong to many different collections. Again, the access is the main aim of this initiative. But in terms of preservation, the physical objects are in different places and different situations that makes it difficult to ensure their safety.

There is a generalized misunderstanding between digitizing, preservation and access. There is a trend in archives in digitizing their collections and this action has been understood as an act for preservation. However, it has been proved that information on paper lasts longer than information in a digital format.

That being said, the concern now is developing ways in which born-digital materials can be preserved. Born-digital refers to materials that are not intended to have an analogue equivalent of

the object, either as the originating source or as a result of conversation to analogue form. The action of archiving websites is a growing concern as currently many cultural productions have their only materialization in digital. Digital preservation is now a major concern.

Until I can solve the problem with electronic media, I am not that invested in digitizing paper. I'm sure that will happen but it is never going to be the case that everything is digitized. It's impossible and there is no reason. It is just a myth. (Taylor, 213)

Projects like the *Wayback Machine* (Illustration 31) as part of the *Internet Archive* that captures a webpage as it appears now for use as a trusted citation in the future. This is a way in which the website information can be preserved. The rapid evolution of the website designs make this initiative one of the most urgent for preserving born-digital materials.



Illustration 31 Bloomberg.com through WayBack Machine. *The upper third of the image corresponds to the appearance of Bloomberg.com in 1996. The middle third is the appearance of the same website in 2006, and the lower third corresponds to 2016.*

Retrieved 2 March 2016, from
<http://web.archive.org/web/20160215000009/http://www.bloomberg.com/europe>

There are three concepts that need to be defined so as to know what emphasizes each project.

Digital preservation or long-term preservation is the general term for all activities concerning the maintenance and care for/curation of digital or electronic objects, in relation to both storage and access. Long-term means five years or more. Within digital preservation the main activities can be divided into digital archiving and permanent access.

Digital archiving means the process of backup and ongoing maintenance of digital objects and the associated software and hardware, as opposed to strategies for digital preservation.

Permanent access is usually paired with digital preservation, indicating that preservation is only half the battle. Within the digital environment, providing permanent access and adequate rendering of the digital objects will be one of the greatest challenges given the technological changes that have and will continue to occur. (Verheul, 2006, p.15).

To pay attention to this growing concern, strategic alliances of national archives like the ICBA have amongst their aims to "develop new strategies and as such promote different aspects of the long-term preservation of electronic resources and the promotion of standards" (Verheul, 2006, p.15)

When it comes to museums, *The Variable Media Initiative* is the most ambitious and widely known preservation project, undertaken by the Guggenheim Museum. It is a nontraditional, new preservation strategy that emerged in 1999 from the museum's efforts to preserve media-based and performative works in its permanent collection, and which later spawned the *Variable Media Network* (VMN).

Libraries that own collections that include born-digital materials are building ahead of preserving this electronic media given that they are acquiring born-digital media that are in digital repositories where uncompressed files can be preserved. These repositories can be off-line or online. In the cases where they are online then we can start considering them digitally accessible.

Making archives accessible turn them into social objects. And all social objects need to be situated in systems that allow users to share them. To make objects social, platforms need to be designed in a way that promote them explicitly as the center of conversation. Making an archive accessible doesn't necessarily mean that it will be accessed. Being online is not the end of the story. In the information society with a lot of stimulus and noise, the fact that something is online, doesn't mean it will be relevant in some way. Understanding how different audiences interact with the platform or positioning it in a place that makes it visible amongst the many existing platforms, is the first step in making a digital archive meaningful.

3.2.2.6 Education and visibility: the educational archive

The act of creating an archive is educational. Creating an archive involves giving something the necessary importance to be considered worth keeping. Archiving the lives of the kings is educational as well as archiving the names of those who lost their lives in the Holocaust. Archiving is an act of generosity from which we can learn. Archives contribute to giving visibility to stories that can be included in educational programs.

There are archives that react to the absence of certain stories that the mainstream discourse has overlooked. Cases like *The Black Archives* in South Florida (3 & 3, 2015), the *American Slavery* and the *International Slave Trade Records* (Archives.gov, 2016), the community archives or the *Lesbian Herstory Archives* in Brooklyn (Lesbianherstoryarchives.org, 2016), The ONE National Gay & Lesbian Archives in Los Angeles (Onearchives.org, 2016) to mention a few. Some of these archives react to the unfair historical treatment of some collectives and their right to speak for themselves. The idea of the archivist as a neutral professional directed solely by the objectiveness is rejected in these archives as archivists perform the tasks of an activist fighting for their place in history. History is part of what we call the commons and those who fight for a place in it is due to the threat of their memory being lost or inaccurately told by other entities.

Education in the existence of these archives is important to expand our knowledge beyond what we are formally taught. These stories add complexity and enrich the education of those who have never been in contact with these threatened collectives.

Furthermore, the archive as a tool can be more or less designed with an educational purpose. Even if we think that to some extent all archives are educational, there are some archives built with the express purpose of educating in some way.

Some time between 1920-1925 some projects were produced based on the systematic organization of knowledge according to didactic models of the display or memory dispositive related to archival systems. The work of artists like Hannah Höch and Raoul Hausman in Germany, Gustav Klutis, Alexander Rodchenko and Kasimir Malevich in the Soviet Union, and the case of Marcel Duchamp in France and the United States of America was related to this concept. These artists, through the juxtaposition of certain objects and pictures, tried to give a certain narrative and communicative action to the heterogeneity and chance of archives. (Guasch, 2010, p.34)

Through the idea that art is an independent way of thinking in the same manner as religion and philosophy, Malevich between 1924 y 1927, made explicit this aim in the study of the five principal systems of the "new art": Impressionism, Cezannism, Cubism, Futurism and Suprematism. Through the definition of the "supplementary or additional element", understood as the moment of decisive creation in the implicit action of painting. This element explains that the

true creator can only experience the world through a pure artistic structure. In other words, the world only takes shape through the personal prism of the artist. This conception was translated in twenty two panels of 72x98 cm destined for research, catalogue and to make inventories. The different "supplementary or additional elements" that define the "new art" ranges from the "graphic fibrous line" of Cézanne to the "growing line" of Cubism and the "straight line" of Suprematism, elements determined by each system in what accounts for color and shape. In this first project for presenting and organizing the knowledge in a serial, systematic and syntagmatic way, Malevich focused on three priorities: the first one oriented to the formal aspects of the work of art ("formal analysis"), another to the expressive ("a summary of the feelings that guide the artist in its work"), and lastly the third one addresses the different teaching methods used by Malevich at the Institute, which corresponded to the pedagogical side of his theoretical reflections (Guasch, 2010, p.34). This constituted a somewhat educational archive with the idea of communicating the features of the "new art".



Illustration 32 *Do it yourself archive at the Van Abbe Museum*. (2014).Eindhoven:
Van Abbe Museum Retrieved 2 March 2016, from:
<http://vanabbemuseum.nl/en/programme/detail/>

Educational archives are sometimes for observation and reflection but other times require some action on the part of the user. This is the case of the *Do it Yourself Archive* from the Van Abbe Museum in Eindhoven (The Netherlands). At the *Do-it-yourself Archive* (Illustration 32) visitors can discover different forms of art and create their own presentation. Prints and objects, artists' books, posters, slides, video works, LPs and audio tapes are brought together here in a depot. All kinds of archival materials are available for the user to develop his or her own representation of

the art history of a certain period. This is carried out with the collaboration of one of the museum workers. This archive offers a learning experience of both the process of creating an exhibition through archival materials and the works of art available in the archive.

Archives can also be a result of an educational action. This is the case of a project carried out with people living with early onset dementia and Alzheimer's disease. Following the idea of working with these people over a long period of time and the preservation of knowledge, at the Rede Museística de Lugo the project of *Shared Memory Album* (Illustration 33) was created. This project consists of a collaboration between caregivers and the person suffering from early onset dementia and Alzheimer's disease so as to construct an album that starts in the spring of life, childhood, youth, maturity and aging that can be used in many ways: the metaphor of the disease evolution or simply the course of life. It is shared because the caregiver also adds his or her memories to the album.

Archive defines a particular level: that of a practice that causes a multiplicity of statements to emerge as so many regular events, as so many things to be dealt with and manipulated. It does not have the weight of tradition; and it does not constitute the library of all libraries, outside time and place; nor is it the welcoming oblivion that opens up to all new speech the operational field of its freedom; between tradition and oblivion, it reveals the rules of a practice that enables statements both to survive and to undergo regular modification. It is the general system of the formation and transformation of statements. (Foucault, 1989, p.130)



Illustration 33 Rede Museística de Lugo (2014). *Shared Memory Album at the Rede Museística de Lugo*. Lugo: Rede Museística de Lugo. Retrieved 4 March 2016 from: <http://www.slideshare.net/redemuseistica/fichas-de-trabajo-album-memoria-compartida-en-la-red-museistica-de-lugo-coordinacin-encarna-lago>

The creation of archives with a purposeful intention to educate, contributes to the idea of expanding education, and the possibility of learning all the time, everywhere. The archive offers the possibility of learning through fragments, instead of learning by pieces. In pieces that fit together there is no room for alternative narratives. Fragments however leave gaps where unexpected stories can make their way into the educational experience. Recognizing in the archive a potential for education contributes to give visibility to stories that otherwise would remain unknown.

3.2.3 Conclusions: from deposit to place for exchanges

The latin word for box or chest is *arca*, from which is derived "ark", as in Noah's Ark. The latter provided safe refuge, but Noah had to impose strict conditions of selection for entry: only two animals from each species were allowed on board. In this respect, Noah's Ark is a microcosm of the world at large, for the tighter the space, the more limited and hence the more valuable is the content. (Assmann, 2011, p.101)

We start this reflection with this quote that alludes to the Biblical episode of the Universal Flood. This episode relates how God warns Noah that a torrential rain is coming so that to save himself and his family, he will have to build an ark. In that ark, Noah will have to accommodate two specimens (one male, one female) of each species so that after the flood, they can reproduce and repopulate the earth. While building the ark, the other men and women think Noah has lost his mind. In the flood all of them, along with plants and animals not selected, perish.

Differences aside, we find some links between Noah's purpose and this research.

First of all, we need to choose a container for preserving something priceless: educational experiences. While Noah's situation concerning preserving the world's fauna from the Flood directs him to build an ark, we have to find some kind of repository that preserves something as ephemeral and immaterial as educational experiences.

In the section we are concluding here, we have studied first the archive in general terms. Understanding that the definition of the archive can be looked at from many different angles, recognizing different kinds of archives for different purposes, and acknowledging the importance of the principles that are part of archival science offers the general framework for knowing the tool.

When figuring out what kind of archive we need for educational experiences, we have highlighted specific ideas that relate the concerns that both the museum education field and the archive have to take care of. If that search, we have explored the links between archives and museums, art, identity, democracy, memory, history, power, engagement, access, preservation, education and visibility.

Studying the specific relationships and the existing principles that rule archives gives us the clues to define the features of the *ark* we need. However, the container is not the only link we find with Noah's story. The second link we find relates to the elements to be hosted and how they are selected. No matter what religion we profess (if any), we have to recognize that the task of selecting the animals to be saved in an ark is a very difficult one. We imagine Noah trying to capture the essence of each animal in choosing only one male and one female specimen. Thinking

about a giraffe for example, Noah's task was no less than to capture the *giraffness* in only two examples. Noah acts in this story as an animal archivist creating probably the most difficult archive ever. In the case of archiving museum education experiences, selecting what encapsulates the essence of what has happened in a museum education activity is something that probably doesn't have a single answer. And for that reason, we consider that if there is any conclusion that is clear from this section, it is that the selection of materials would be highly incomplete if it were the result of a one-sided institutional selection. If museum education is about exchanging experiences between the audience, the educators and the objects, this sense of exchange needs to be present in the tool we create. It is a huge responsibility for just one person to select a male and females from each species, as well as it is a huge responsibility for the archivists to decide what to keep and what to discard according to archival principles and their prediction of what would be needed.

The third link we find between the Flood episode and the research problem we face is the purpose of archiving. Noah's work was to preserve the nature of the past to reinsert it in the future. Archives are places that arise from the will of turning our sight back to the past to recall it and to project it from the present to the future through a minimum formulation to encourage endless reactions and interpretations. In this process of interpretation we must avoid a one-sided version. We must embrace "contradictions, inconsistencies and banalities" (Guasch, 2011, p.45). It opens the centralized space of a library to the everlasting place for exchanges that the archive can be.

For this to happen, archives have to be well organized to help the users in their search. They need to be aware of the power they hold. They need to reflect on their history and purpose. They need to open up to the communities they serve. And they need to honor the generosity of those who preserved their materials for the future by opening up the institutions and making the processes that created them more transparent.

On the side of the user, there is also a lot to do too. Those who are content creators need to communicate with the archival institutions so that they can understand what they have in hand and how they can best make it available. Users need to increase the awareness of the importance of archiving.

We have to support our archivists. Turning archives from deposits to places for exchanges will only be achieved by close collaboration. We have to understand what the value of the archival work is. Like we said before, while Noah was building the ark and selecting animals, the people who saw him thought he was completely deranged. Looking at Noah and not contributing to the preservation of our heritage makes us responsible for losing our memory and history. As crazy as it seems keeping and organizing old material, when we are overwhelmed by the present, archives keep our former identity alive, help us figure out who we are today and what we can potentially

be in the future.

3.3 Proposal: The Museum Education Archive

3.3.1 Defining the Museum Education Archive

3.3.2 Imagining the Museum Education Archive: Meeting Users' Expectations

3.3.3 Creating the Museum Education Archive

3.3 Proposal: The Museum Education Archive

I want to propose an important addition to the areas of study represented in the new Learning Center, an Art Education Learning Center, for making available experiments and research produced by outstanding educators and by schools and colleges here and abroad. A large number of important studies have been done on creative growth and on teaching methods by such pioneers Lowenfeld, Guilford and Munro, and currently by a variety of younger scholars and artist-teachers where work has been supported by federal and private funds. A vital part of these studies is the visual material including two and three dimensional work created by children and young people; resource material, the works of professional artists used by teachers in their teaching of creative work, appreciation and history. Most of this visual material is now published in works, in graduate theses and original art owned by the researchers. A most significant contribution to education could be made by reproducing this material in slides, film strips and films and making them a part of the study center. An added sound track or printed captions would make them compact units for self-study. (D'Amico, 1968)

After considering the nature and function of the archive in general terms, this research aims to discuss what contribution this tool could make to the specific context of museum education. Ephemerality, intangibility, uncollectability, performativity and temporality are all conditions that can affect any educational activity. These features of the activities museums produce in education makes it challenging to encapsulate them.

However, we are not the first ones to think about the implications of not preserving educational experiences. Victor D'Amico, the first director of education at the Museum of Modern Art (1937-1969), in 1968 proposed making available experiments and research produced by educators at the Learning Center at the museum. Sadly, this proposal was ignored. After this, many other attempts have been made and people have reflected on keeping the educational heritage of museums safe. Not many of these reflections have developed into a fully structured archive but they usually have ended up with interesting outcomes and solutions for the memory loss problem. In other words, in archiving learning experiences "more is tried than done" (Ovejero, 2014)

The fact that we are not alone in thinking that an archive would somehow limit the memory loss museum education suffers has been contrasted over the course of this study. However, not much has been written about it. For that reason, this proposal emerges thanks to different conversations with different museum educators and directors of education, the observation of documentation and observation of the programs. When reflecting on these conversations and observations, it is interesting to see that even if two museums host similar collections, the

activities bear a striking resemblance to one another, we do not consider that there can be assumptions applied to all cases. "Each museum articulates an unrepeatable and untransferable personality, like their own DNA" (Díaz, 2008, p. 18). Each museum had developed its own rationale behind their actions towards the preservation of their educational experiences. In the following pages, these approaches will be identified and discussed. But before that, we consider it important to define what we mean by museum education archive.

3.3.1 Defining the Museum Education Archive

I have to tell you that here, I feel very strongly about that. I can actually show it you. I created a little archive. The museum is 42 years old and all the materials, all the archives were all over the place (when I arrived). And I said no, we need a place to keep all that. Because I was thinking our memory was getting lost and there are actually some things that are lost. There are some things I've been looking for and I can't find. (Bessa, 2013)

Most of the information expressed here emerges from different encounters with people exposed to the contexts of museum education and archives. Through their experience we mean to generate a theory of what the museum education field needs to archive the experiences related to it.

We are applying the Grounded Theory. Amongst the multiple approaches of the Grounded Theory, we take a systematic approach which means that we are seeking to develop a theory that scaffolds the design of the museum education archive. We have carried out 17 interviews, 37 surveys, observed museum education practice and researched different archives, organized discussion groups to the point of saturating the nodes. A node is an information unit composed by events, facts or instances that have been repeated in every event of information harvesting. In this research, the nodes are the key topics that need to be taken into consideration according to our research, when carrying out the creation of a museum education archive. The process we follow is one of a constant construction: we seek sources of information, we reflect on the information achieved, we go back to seek for more information, we reflect on the new information and compare to the previous one, etc.

We begin with an open code, organizing the data around bigger topics, the nodes. With this code, the axes of codification emerged in which we identify an open codification in which we focus: the nucleus-phenomenon (Cresswell, 2013, p. 86)

With these nucleus we develop a set of theoretical features that the museum education archive should have.

We will now explain the tools used for obtaining the nodes or key topics for the design of a museum education archive.

Tools

We carry out 17 interviews to Heads of Education and education workers in different museums (audio recorded and transcribed), 37 surveys (paper and digital-based) and a registration of visits to archives and educational programs in museums in a sometimes digital sometimes paper log.

Sampling

In the Grounded Theory, we use a theoretical sampling. This is a sampling addressed to the theory that emerges (Trinidad, Carrero and Soriano, 2006, p.25). In the preliminary stages, the sampling is open and blurred. We basically approach the sources that could contribute with relevant information. While analyzing the data, we use the results to drive the study to other groups to the diverse locations that could potentially amplify the interpretations. The key to this sampling phase is to obtain the maximum flexibility so that the range of possibilities stays open.

The chosen sampling method is a snowball pattern. We use this method given that the study is limited to a small subgroup of population that is linked to museum education and related somehow to archival practices. This sampling approach has a chain behavior. After the first interview, I was directed to other people who could contribute to this study. Through this process, we establish a network of interest in relation to museum education and archives.

Semi-structured interviews

1° Pablo Martínez, Head of Education and Public Programs at the Centro de Arte 2 de Mayo (CA2M)

2° Olga Ovejero, Head of the Museum Education Department at the Museo Nacional de Arte Reina Sofía

3° Ana Moreno, Head of the Didactic Program at Museo Thyssen-Bornemisza

4° Encarna Lago, Manager at the Rede Museística de Lugo

5° Pablo Coca, Research and Education Department coordinator at the Museo Patio Herreriano

6° Esther de Frutos, Head of the Service of Educational Activities at the Museo Nacional del Prado

7° Wendy Woon, Edward John Noble Deputy Director for Education at the MoMA

8° Radiah Harper, Vice Director at Brooklyn Museum

9° Kim Kanatani, Deputy Director and Gail Engelberg Director of Education at the Solomon R. Guggenheim Museum de Nueva York.

10° Sergio Bessa, Director of Curatorial and Education Programs at the Bronx Museum

11° Marvin J. Taylor, Head of the Fales Library at NYU

12° Emily Pringle, Head of Learning Practice and Research at Tate.

13° Fabienne van Leiden, BSc, Researcher at the Van Abbe Museum

14° Marisa Suárez and Nuria Serra. MAMT Pedagògic

15° Sheetal Prajapati. Associate Educator MoMA

16° Maggie Connolly. Learning Administrative. Tate

17° Jackie Armstrong. Associate Educator. MoMA

Surveys 37 educators and Heads of Education in different museums in the world including institutions such as Museo ICO, Museo Nacional del Prado, Centre de Cultura Contemporània de Barcelona, Museo CajaGRANADA, Museu Marítim de Barcelona, Museo del Fuego y de los Bomberos, Museo de Dibujo "Julio Gavin-Castillo de Partes", Red Museística de Lugo, CA2M, Musei Capitolini, Museo Fondazione Roma, Museo dei Fori Imperiali - Mercati di Traiano, Gemma 1786 University Museum, Fundação Caixa Geral de Depósitos- Culturgest, Museum Vestsjælland, Museo Carlo Bilotti -Aranciera di Villa Borghese, Sorø Kunstmuseum, Musei delle Regole d'Ampezzo, Ruínas Romanas de Tróia, Museu de Sant Cugat, National Gallery of Deanmark (SMK), Fondazione Roberto Capucci, Espacio Fundación Telefónica, Museu Agbar de les Aigües, Museo Sorolla, Museu da Marioneta, Vatican Museums, Sorø Kunstmuseum, Universidade do Porto, Museu Municipal de Loures, Gamec, MACBA, Centre cultural de Terrassa, Museo Nacional del Romanticismo, MUSAC, Museo Thyssen-Bornemisza, Museo Pedagógico de Arte Infantil. These cases are interesting individually but cannot be considered for global statements.

Discussion group: 15 sessions with future museum educators at the Pedagogical Museum for Children's Art in Madrid.

1 discussion session with the MoMA Education staff named *The meCHive survey-party at the MoMA* as part of a bigger workshop named *What does the MoMA think of you?*

Field Log:

- Registered visits to archives:

1° MoMA Archives: D'Amico Papers

2° The Brooklyn Museum Archives

3° Tate Archives

4° Pedagogical Museum for Children's Art

5° Museo Nacional Reina Sofia (online archive)

- Participatory observation in museum education programs:

1° MoMA

2° The Brooklyn Museum

3° The Bronx Museum

4° The Solomon R. Guggenheim Museum of Nueva York

5° Tate London (Tate Britain and Tate Modern)

6° Pedagogical Museum for Children's Art

Through these experiences we try to generate the theory behind the features of the museum education field that we might find useful.

Although the qualitative paradigm emphasizes the meaning of the experience of a limited number of people, the aim of the grounded theory is to go beyond that description to generate a theory. The participants in the study have experienced the process and development of the theory helping to explain the practice or proposing a framework for future studies. The key idea is that the theory doesn't emerge out of the blue, but from the information the participants contribute.

These contributions in many occasions lead to specific bibliographic resources. For that reason, we combine text from the transcription of the different sources with other bibliographic sources that complement the participants' views.

Defining the museum education archive is difficult considering the many contexts and interests that each institution has. That is why we started this research proposing the broadest definition of museum education archive and asking 37 members of education departments if

they had something that could fit that definition.

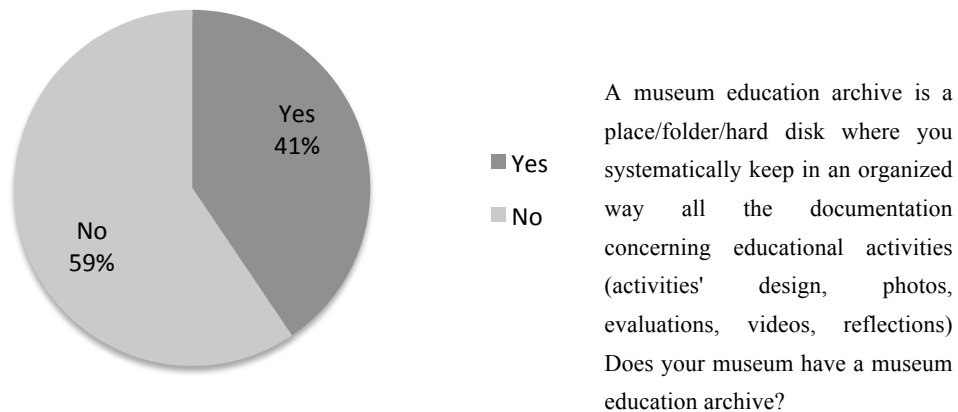


Table 4 Museum education departments with a museum education archive

Of the 37 departments that answered, only a 40,54% manifested having something that fitted that definition. So as to know what features those 'archives' have we held interviews following the snowball sampling system that as explained above started with Wendy Woon, Edward John Noble Deputy Director for Education at the MoMA. The reason for starting at the MoMA was that The Victor D'Amico Papers were processed and open for researchers to use in the MoMA archives. There we had a clear example of an effort to preserve the educational memory of the museum and a compromise for making these document available to the public. After that, through the snowball sampling process, Wendy Woon directed me to contact other museum heads of education and they did the same, as is shown in the graph in Illustration 34.

In these conversations, only four questions were asked:

Who archives?

For whom are you archiving?

What do you archive?

How do you archive?

Why do you archive?

The following pages sum up the answers we received.

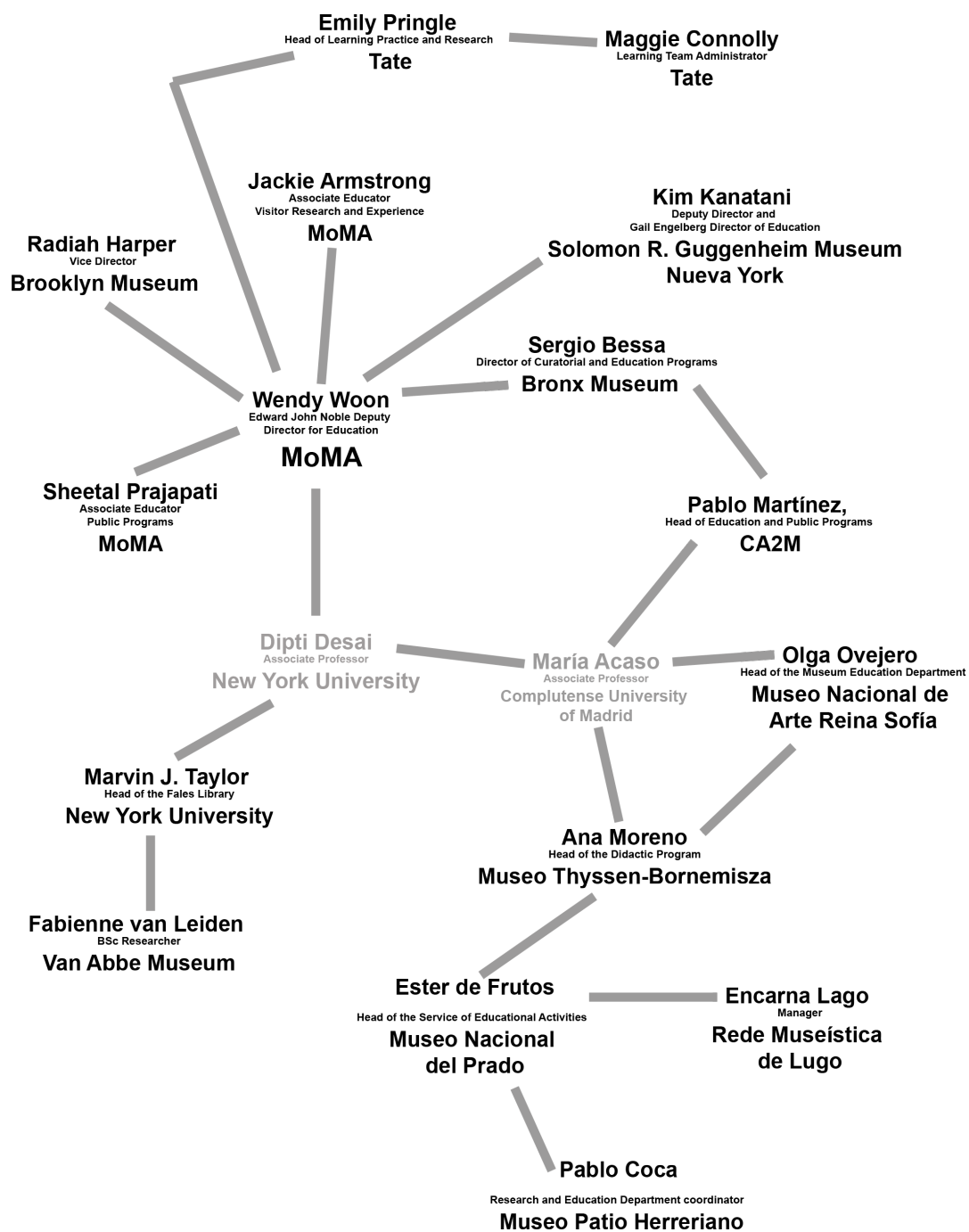


Illustration 34 Torres, S. (2016) *Interviews through the snowball sampling model*.
Madrid: Personal Collection

3.3.2.1 Who archives?

It's fantastic that we have all this. It's gonna be ten years now. And it's interesting because when I began to do this, my staff was like "why are you doing this?" It's just like, "don't worry, just do it!" But for that I actually hired for a whole year an archivist who came just to do the assessment and take a huge look and say "ok, this is what you should do". And it was just like a consultation job. But then we had money to hire someone from library studies, very interested in collecting, documenting... so she came and she helped us. (Bessa, 2013)

Answering a question like this is difficult considering the complexities and heterogeneity of each education team. Further more, it becomes even more complex when it includes not only the Education Department but also the Museum Archives. We have simplified the process into two phases, considering the people involved in each of them:

PHASE 1: EDUCATION DEPARTMENT.

The first phase is the Education Team's responsibility that includes documenting and preparing the records for the second phase, (in the cases there is a second phase). In this first phase, the roles that are involved depend on the contractual relationship they have with the department.

There are many different contractual relationships between the educational worker (for example, they can be externalized, core workers of the museum, constant, short-term...) and the museum. In different institutions the archiving task is taken over by a different profile and it depends in great measure on the contractual relationship with the institution, competencies and profile:

- The project educator that programs, defines goals of the projects, shapes the philosophy of the team, coordinates, trains the educators, manages the reservations and acts as a bridge between the other departments and the educators. "That is the person who writes the teaching material, works on an interactive for the exhibition in the exhibition space here in the building and education so that information is shared" (Harper, 2013). His or her contractual relationship with the institution is stable.
- The educator that implements. He or she is supervised and trained by a coordinator that designs the activity. The educator that implements can sometimes take part in the design. This educator is not always part of the museum staff. He or she can be hired for specific activities.

In this case, the person responsible for archiving is the educator-coordinator. The reason behind this is that educators that implement the activity don't always have a contractual relationship with the museum in the long term or even work for companies that offer

educational services to museums that are up for tender. The relationship between these educators and the museum is unstable and for that reason this profile is considered exceptional and not suitable for carrying out archiving tasks. According to this way of understanding the role of the educators in this process, "It is appropriate that all the activities that have to do with knowledge build-up should be carried out by the most stable staff members, that are able to keep records, do research, look for things and so on" (Ovejero, 2014). The contribution to the archiving process of the educator who implements is limited in these cases to "giving support when different people document the activity" (Sánchez, 2014). This documentation helps building the archive.

In the case that the education department works with an external company, the external company produces materials as well. These materials (including reports, evaluations, presentations, photographs etc.) are usually given to the museum to be included in the documentation for each activity. "The ownership of these materials in case any of the stakeholders wanted to make them public is not completely clear" (de Frutos, 2014).

This bipolar definition of the relationship with the institution usually corresponds to big museums that hire the services of external educational companies for implementing their activities. However, there are many cases in which museums can afford to hire their own personnel. In these cases, all members in the educational team are responsible for archiving.

Furthermore, in this study we have considered museums in which this clear difference between the educator that coordinates and the educator that implements doesn't exist, and "the same educator designs and implements the activity" (Lago, 2014). In this case, the educator documents and archives too. "This role is more common in small education departments than in big departments" (Suárez, 2014).

Considering this as a broad description of the situation, it is worth considering cases in which there is a research fellow position in the education department whose purpose is "gathering data for every program" (Woon, 2013) and helps in documenting for future archiving. These positions are temporary, which contradicts the idea that only permanent staff can archive.

Furthermore, off-institutionally there are educators that keep personal record of the activities they have taken part in.

This would be the first phase of archiving and in many education departments it is the only one. Not every museum has an archive, and in case they have it, not all of them have a collection in them that relates to educational materials. For the cases where there is a relationship between the education departments and the museum archive, we explain the nature of it.

PHASE 2: MUSEUM ARCHIVES

The education team of a museum that has an archive with a collection for Education usually prepare the materials following the guidelines given by the archives. Having done that, the education team sends the items to be processed, accessioned, catalogued and made available to the public in due course.

This is a long process in which some materials are discarded, contextualized if possible and included in the databases. Usually, the education staff is not part of all stages of this process. This has as a result that the final decision of what materials will constitute the memory of education lies on the archival staff.

The process of accessioning is usually long and each country has its own deadlines. For example, in 2013 the United Kingdom government began its move towards releasing records when they are 20 years old, instead of 30 (The National Archives, 2016). In Spain, documents are accessioned after 25 years of having been dispatched according to them (30 in Andalucía). Furthermore many documents would never be accessioned because of having sensitive content.

As a result of this process, Educational records will usually be accessible together with other activities from the museum. Ideally, the records will be searchable in the general archive catalogue.

In trying to define who archives educational materials, we can draw one conclusion: many different profiles are involved in archiving learning experiences. However, this activity is hardly ever recognized as something explicitly included in the tasks of the museum educator. In some cases it has been done thanks to the personal commitment of the educators to do so. Some educators have pointed out the need of "a person that helps in documenting and archiving" (Martínez, 2013) in the cases there is no second archiving phase, or a "person in-between" (Connolly, 2015) that can help in the process of making records available in the archives.

In any case, as archiving museum education experiences is never a priority considering the amount of work and the shortage of time and space, when it happens it is usually because there is someone in the Education Department who is fully committed to do it. (Bessa, 2013)

3.3.2.3 For whom do we archive?

Those educators who have been concerned with archiving and making the documents accessible, consider that there are two main users: the researcher and the museum educator in training.

In cases like the Museo Nacional Centro de Arte Reina Sofia, the Museo Patio Herreriano, the Museum of Modern Art or the Thyssen Bornemista Museum to mention a few, who upload their materials on their website, the general feeling is that it is mainly the researcher who benefits from those materials. "From the moment that the website has had more content, the number of PhD students and other researchers interested in what we do has multiplied." (Ovejero, 2014)

The museum educator in training at an internal level also benefits from the documentation. This is one of the main reasons why some museums have that "self-demand of these documents being preserved" (Ovejero, 2014). At an external level, the future museum educators that are receiving training at the Universities also use the documents available as a resource to know what the education departments of each museum stand for. Also, it was suggested that for an educator in training at the museum "coming to the field from another location or just coming to the field from school, it takes a while to really kind of get inside of what it is what we do and really feel like they are a part of it." (Harper, 2013). Documentation, in the cases it is organized and accessible, is extremely helpful to give an introduction to the activity carried out in museums.

Extending the concept of training to a lifelong process, according to many museum educators, the profile of the museum educator has to be understood as "a profession in constant training" (Lago, 2014). So archiving learning experiences is something the whole profession can benefit from.

Finally, there is a shared concern about the continuation of the educational activity after the current educators leave their position. When the living memory of the activity is "not there anymore", the educators want the documents to be "organized in one place and they can be shared with anyone". (Bessa, 2013)

3.3.2.2 What do we archive?

Documentation needs to serve the purpose of being a rear mirror. It seems as if we were a car in motion. A car that never stops but it is important to look back and have a reference of where we come from and that has to be perfectly documented. But we need to know where we are now so that we can go forward. That is the most important thing. (Lago, 2013).

Each museum produces a different kind of program. When thinking about the documentation they collect, we could make an endless list of the nature of the materials. However, according to the way these materials have been described for this project, we have organized them in four types of materials: what almost everybody produces, what has been lost and recovered, what is considered that best represents the educational activity and what is yet to be produced.

What education departments commonly produce and preserve. There are some materials that almost every education department keeps, example of these are brochures, publicity leaflets, "annual reports that collect what has happened in education specifically and the department contributes to the general annual report" (Moreno, 2013), conferences in video and audio, photographs, video, descriptions of the activities for schools, evaluation reports, reports on visitor attendance and participation in the activities, quantitative reports and qualitative information to be distilled, "catalogues of the exhibitions including the activities" (Kanatani, 2013). The supporting materials of this documentation have changed over the years. "At first it was in paper" (Lago, 2014), but now, most museums produce their documents in digital format "with all the risks that that implies" (de Frutos, 2014). In preserving audio materials in different formats, the tendency is little by little "digitizing the tapes" (Moreno, 2013). Many of these materials are created for communication with the museum user, because the institution requests this documentation for justifying the educational work or for dissemination of the activities. These reasons make producing these documents compulsory given that they satisfy an institutional command. Furthermore, not every activity has the same importance for the institution so these materials are produced for selected activities. Apart from this, currently almost all museums use web 2.0 technologies like social networks, blogs, microblogging and podcast repositories that serve the function of communicating their work but sometimes, given the amount of information downloaded, ends up being a partial repository that collects a summary of the educational activity in museums. These technologies also document collaboration (Bessa, 2014).

What has been recovered. In the studied cases, there have been two experiences of recovering materials that were in different places and some of the documentation seemed to have disappeared. One is the case of the materials Victor D'Amico produced during his

tenure at MoMA (1937-1969) and the other took place in the DEAC Conference at the Prado museum that celebrated the 30th birthday of the Education Department in which the organizers' were determined to recover the proceedings of previous DEACs. In the case of the MoMA, the museum was founded considering that "its major function, both in theory and practice, should be to educate society" ("Report by the Advisory Committee", 1941). However, "at D'Amico's retirement the education program he had evolved was in effect shut down" (Woon, 2009). His materials ended up at the Teacher's College at Columbia University. When Wendy Woon took office at MoMA she decided it was time for the documents to be back in the museum. In 2012, the papers were already catalogued and made available in the MoMA's archives.

The other occasion was in another big museum, the Prado Museum that while celebrating the 30th anniversary of the creation of its Department of Education, decided to collect the proceedings of the previous DEAC, a conference for museum educators. "Having the proceedings of the year 85 is a treasure" (Sánchez, 2014). They have been scanned along with many other historic materials of Spanish Education Departments and uploaded to the museum website. The purpose was that after the conference ended "the materials would stay" (Sánchez, 2014). Part of this conference was the reunion of educators that have been working in the field for 30 years or more, to talk about their experience. All of them were encouraged to write an essay summarizing their career (Museodelprado.es, 2016)

Both cases prove the difficulties one can find when trying to reconstruct museum education past experiences. For this reason, it is important that we work at present to avoid the inconveniences of recovering what was once created together.

What is considered that best represents the educational activity. Although documentation is being produced, not many of the documents are valued by the departments that produced them. Evaluations' findings are sometimes "predictable" (de Frutos, 2014) and "excessively quantitative" (Ovejero, 2014). Documents don't "capture the truth" of the museum's work. However, there are certain materials that are considered especially useful by the educators, like evaluations that are "working materials" (Martínez, 2013) or "activities' descriptions that are necessary to communicate with schools" (Harper, 2013). In Las Lindes (sessions organized by the CA2M, that was conceived as an answer to the shared concern of different education members trying to generate a different discourse from the predominant existing one) the decision of recording each session shows a compromise with preserving the educational memory, and is greatly valued by both the educational team and the audience (Ca2m.org, 2016).

Another remarkable format is the *Radio Capsules*, created by the Museo Nacional de Arte Reina Sofía (Radio.museoreinasofia.es, 2016). These capsules include many different things that happen in the museum, from exhibitions to sound-art. Amongst the shows recorded, there are a few that document educational activities. Thanks to "the intrinsic features of this format, the content level is most of the time deeper in terms of what the activity consisted on. The museum user is more included than in the videos. They are very interesting in this sense" (Ovejero, 2014).

In terms of the written format to represent research in education, *The Tate Research Centre: Learning* disseminates "research news and information relevant to learning in galleries, providing a forum for research in progress to be shared and developed" (Tate.org.uk, 2016). The working papers section presents development and provisional research findings as well as conference papers, provocations and thought pieces intended to stimulate feedback and further debate. This way of presenting museum education as a research field not only gives educators around the world the chance to have an in-depth approach to different educational practices, but also upgrades the educational practice to academic levels.

In a different register, the Museum of Modern Art education staff writes in the museum *INSIDE/OUT A MoMA and MoMA PSI blog* (Moma.org, 2016). Along with other departments, the education staff post reflections around the educational practice of the institution.

There are materials that can be considered either the most valued documentation by some institutions or less interesting evidence. This is the case of the evaluation reports. In the cases they are considered the best source of information, it is usually because the evaluator has worked side by side with the educational team, from the beginning of the activity design to the implementation (Prajapati, 2016).

These are just a few examples but there are more ways of documenting that the educators are proud of. And all of them have something in common: they are accessible by the general public. Understanding the educational role in museums as a bridge between the institution and the audience, it is understandable that the most valued ways of documenting the educational work, includes sharing that experience with the user. However happy educators are with these examples of presenting information, it has been pointed out by many that there are things yet to be produced.

What is yet to be produced. "Lack of time" (Lago, 2014) is usually the reason behind not producing documentation around the activities carried out at the museum. Another reason is that museum departments that don't have long trajectories feel like "they need a bigger historic conscience" (Martínez, 2013) as a department. Also, the absence of a structured

template for the activities to be legible would make producing the documents easier (Martínez, 2013). In the documents produced there is a lack of "qualitative data and content of what the work is about" (Ovejero, 2014). "There is a lot of memory in the shape of data and little about would be important to share" (Lago, 2014). Education departments "don't produce that documentation yet. But when they do, things will be easier" (de Frutos, 2014). Qualitative information has been considered less relevant than quantitative information in many fields. Sometimes even considered anecdotal as something verging on gossip.

But I think there is a big difference between gossip and anecdote. An awful lot of the material that I engage with is anecdotal and this can be an immensely poignant form of information. It sometimes borders on being a piece of gossip, but often it is incidental information that puts my reading of something into a very different light (Gunning, Melvin y Worsley, 2008).

Considering that there is a lot of information that has been produced, a lot of documentation that has been recovered, even in some cases educators and public are quite proud of what has been produced and finally acknowledging that there are things that are yet to be produced, the next question faces the archiving system itself.

3.3.2.3 How do we archive?

In the way records are archived in education, there is a clear difference between those archives that work with the intention of making their documentation public and available in a physical space or online, and those who keep their materials for internal use.

PUBLIC ARCHIVES

Examples of public archives are Tate and the Museum of Modern Art that have their archive in a physical space and the Museo Nacional Reina Sofia that uses the website as an online archive. This archives is accessible, following an archival pattern dictated by the archivists (Tate and Museum of Modern Art) and the museum website (Museo Nacional de Arte Reina Sofia).

Tate has an archive that is organized around the activities that produced the gallery records. One of the activities is Education (TG 22) and inside that collection, the series correspond to the sub activities that produced the items. (This case is explained in detail as a full case study.)

The case of the Museum of Modern Art is a bit different as it is focuses on the papers of a specific educator. The collection's name has its name: The D'Amico Papers. It includes 11 series that correspond to the main programs he led.

The Reina Sofia website "has an archival nature in itself" (Ovejero, 2014). The web system means that all the registered activities, once they are over, are archived as past activities. For that reason, the information that is given on the website is relatively broad. It is limited to a description of the activity. "There are no final reports or evaluations of the learning outcomes for the participants" (Ovejero, 2014). However, the description of the activity is longer than the texts that can usually be seen in publicity leaflets. This archive is also a good repository of images that are updated after the activity is over and materials related to the activity like leaflets. The web archive facilitates attaching materials. "Ideally, final reports could be uploaded as well as paper etc" (Ovejero, 2014).

What can be found in this archives is not everything that has been done but a selection of specific actions. The archives don't keep the memory of education but what the institution has considered worth archiving.

There are many other cases of public archives but we consider that these three capture the main approaches to the typology. These three cases also have an internal archive too, because not all the documentation produced is suitable for public use because it hasn't been edited, it contains personal data or sensitive information. However, only having an internal

archive is the most common situation.

INTERNAL ARCHIVES

Internal archives in general terms are the result of organizing the amount of documentation produced in a department. It is usually a shared drive that all coordinators have access to (in big departments) or as simple as a hard disk (in small departments) and most museums with a relatively long departmental history have a physical place where they keep the documents. The structure of the repository is sometimes designed by the archive and library staff, sometimes by collaborative work between education and library and archive team or simply by the education team. "There is no global approach to archiving learning experiences. For institutions with young education departments, they don't even have a systematic organization" (Martínez, 2013). "The information is in different hard disks of the people working in the team and they long for 'a unification of repositories'" (Martínez, 2013). There is also a tendency in archiving photographic material specifically that uses a Digital Asset Management Systems that consists of management tasks and decisions surrounding the ingestion, annotation, cataloguing, storage, retrieval and distribution of digital assets. Which in practical terms means that every time the educator uploads an image, they "[fill] out a set of metadata that helps in making the image findable" (Prajapati, 2016).

The only thing in common between all approaches is that there are many people uploading materials to it. As a result, they try "not to have multiple copies of documents, nothing handwritten" (Harper, 2013). There is also a tendency to keep the materials in personal computers and not in the common database which translates into a risk of "losing the information when the computer breaks down" (de Frutos, 2015). In the cases the trajectory of the team is long, the concern is not finding what one is looking for because of time-based systems of organization. The main reason why these archives are internal is because the educational team works daily with it. "It's so complicated. How do you keep these things and in which folder? Sometimes it's all over the place" (Bessa, 2013). So the primary requisite is that the archiving system is useful for the people involved.

For the interest of these repositories and the people interested in the work of education departments, one wonders if it could be possible to make them public and available for research and training. What prevents the teams from doing so is usually "the lack of economic and human capacity of organizing it so that it is suitable for an online platform" (Sánchez, 2014). There is also a need for "unifying the document structure for them to be readable. It is necessary to think about the organizational criteria" (Martínez, 2013)

A middle course is having "multiple platforms for keeping the documentation", all the programs "in digital, all well documented in terms of video, digital film" (Kanatani, 2013)

internally, and then have "documentation on the web in terms of the specific international projects as well as the general project documentation through the marketing materials, which is the best documentation actually in terms of a snapshot of everything" (Kanatani, 2013).

For all these reasons some museums prefer other alternatives than the archive itself for communicating their work. "The publication of a book that collects the projects carried out from the perspective of a researcher" (Coca, 2014) or other kind of publication that reflects "the research the education department carries out, not talking about the activities directly" (Martínez, 2014). Other museums create their own "catalogues" about the exhibitions hosted in the Learning Centre and "in all of the different media that you can think of: print, in terms of research, formal research studies that have been funded by the federal government, on the web, even in aspects of social media, live streaming..." (Kanatani, 2013)

In terms of how people in museums feel about internal archiving, there is sometimes recognition of not doing it completely well, especially considering the concern "from the point of view of legacy" (Harper, 2013). Others consider they need "someone to go over it" (Bessa, 2013) because of not knowing what's really worth keeping. And at the same time, they feel the pressure of preserving "the institutional history" (Bessa, 2013) no matter what the size of the institution is. Many have pointed out that "improvement should be done" (Martínez, 2014) in constructing a thematic hierarchy so that the documents are in the right part of the structure. Also, interviewees have pointed out that it would be important to make all that memory accessible (de Frutos, 2013) but to do so personal and economic support is needed. Others remarked that everything that has been done is "apparently documented as if it was an agenda or a report, but there are no reports of the real research that takes place in each project" (Lago, 2013).

Despite identifying deep problems in the methods used for archiving, it is true that there is a general concern about memory preservation and in many places things "are getting better and better in terms of documenting and archiving" (Kanatani, 2013). These improvements are all thanks to having important reasons that boost the efforts for archiving better.

3.3.2.4 Why archiving?

I did it because education is so ephemeral so to me, I needed that data to be able to justify everything we do. I can say, "this is my direction and this is the data". For example, we did some experimentation with what we have called the *Roving Gallery Guides* which instead of doing the scheduled public tour, we do these unscheduled interventions in the galleries so you might happen to be invited to participate in them. We have started to do that. We did research on it. We have a researcher and she took photographs, observed all that. So now, when I say: "At 13.30 and 15.30, we are only doing interventions". I have the proof and the director says "fabulous". People find this memorable. They feel like they have been at the museum just at the right time. (Wendy, 2013)

There are many reasons why archiving learning experiences is important. The ephemerality of the activity itself is one of them. Understanding that the educational role of the museum is connected to a time and a group of specific people that once the activity is over take their experience with them, is facing the fact that education is mainly performative. As such, it is very difficult to capture. The effort is huge but compulsory if trying to communicate the actions of the profession.

But it is not only the activity that is ephemeral. The producers of the activity are temporary human beings, which means that once they are gone the knowledge that working gives, will be gone unless it is documented. This concern comes to the museum education department with age. "People are retiring" (de Frutos, 2014) and the work carried out "is not valued, because it is unknown. And nobody but the museum educators are concerned about this. It has to be the museum educators who collect the memory of the profession" (de Frutos, 2014). And the consequences of not doing so will come as soon as new educators start working and it will facilitate things for them if materials are "organized in one place and can be shared with anyone". (Bessa, 2013)

Very often, there is no need to wait until someone retires to think about the urgency of archiving. Many museums have that "self-demand because when we face training, it is essential" (Ovejero, 2014). When an educator starts in a new institution, it is common that he or she "doesn't want to do something out of their brains if there is no connection to the museums' history" (Bessa, 2014). Going to the archives is usually a point of where to start working. And it is also possible that there is an interest in recovering an old activity "the previous documentation is helpful as a starting point" (Ovejero, 2014) and having documented those experiences, the educator can know what "the mistakes were" (Bessa, 2014), which offers a chance for not making them again.

So far, we have been discussing the usefulness for the museum itself, but archiving is something that has benefits for the whole field. Even if the archive remains internal, the long-term goal is "sharing this with the entire field. There is very little literature and little research has been done on the empowerment of art museums and how they are contributing

to art education, literacy and problem solving skills" (Kanatani, 2013). One might think that even if there are no archives, museums will still develop educational work, because many museums don't have an archive and still function very well. Archives are not vital.

The archive is not something necessary in an institution but having it is part of the social commitment the institution accepts. Many institutions are overloaded with work so, if they have to choose, what do they do? Do they archive or do they work with the community? They work with the community! However, there is a responsibility to the memory of the museum especially in education. (Martínez, 2013)

In some cases it is not just a "moral duty", it is something needed to justify the existence of the education department or the money expenditure on these programs. As sponsors are more and more important to sustain educational activities, educators "need to present the results and reports of what is being done" (Moreno, 2013)

And finally, "education needs to be documented so as to be dignified. Only that way will people know about the effort the educator puts in to make good use of the collection" (Lago, 2014). It would give importance to the field because "what is unknown is not valued" (Sánchez, 2014). It gives a different perspective of the museum because "whereas collections are researched from a conceptual perspective of the object, their dimension as communicative elements is disregarded" (Lago, 2014). "It is very important to archive educational history because it is part of the museum history. And the museums's transformation emerges from that" (Lago, 2014).

After considering all the different approaches to the questions from different institutions, we have gathered together a set of key topics that were addressed by the interviewees that shaped the archive they have created. We consider that these topics are essential if a museum education department decides to create an archive from scratch.

So far we have collected the ideas of people working in museums but they are not the only ones that might benefit from the creation of a museum education archive. For that reason, before we can list the Key Topics to take into account when creating a museum education archive, we have asked the potential users to imagine the ideal tool for them.

3.3.2 Imagining the Museum Education Archive

meeting the users' expectations

When thinking about proposing ways of better archiving, immediately we thought about those at the other end: the users. In museum education museum users are meant to be at the heart of all actions. It is natural to think about the users' necessities when archiving educational experiences. In this direction, there have been three different actions for three different potential users:

Museum educators: MoMA survey-party. In this gathering we discussed with MoMA educators the contents they might be interested in studying in the archive.

Future museum educators: group discussions. These discussion groups gave us the view of those more interested in knowing about the profession.

Other education professionals: survey. Through an online questionnaire we had the chance of knowing the views and interests of formal education teachers, artists, other museum educators and researchers.

All the information was vital for imagining what the ideal museum education archive would be like.

3.3.2.1 Museum Educators: MoMA survey-party

On May 27th 2013, as part of a workshop we were invited to hold with 15 members of the Education Department at MoMA (Illustration 35), we prepared a series of displays whose purpose was to imagine what kind of materials the museum education archive could host. The chance was priceless because the museum education archive had been in the previous years of big interest for the MoMA. In December 2012, D'Amico (Head of Education from 1937 to 1969) Papers were made available for researchers in the MoMA Archives. With this in mind, we started designing the "meCHive survey-party", with the intention of keeping a joyful atmosphere at the same time as collecting data for our research.

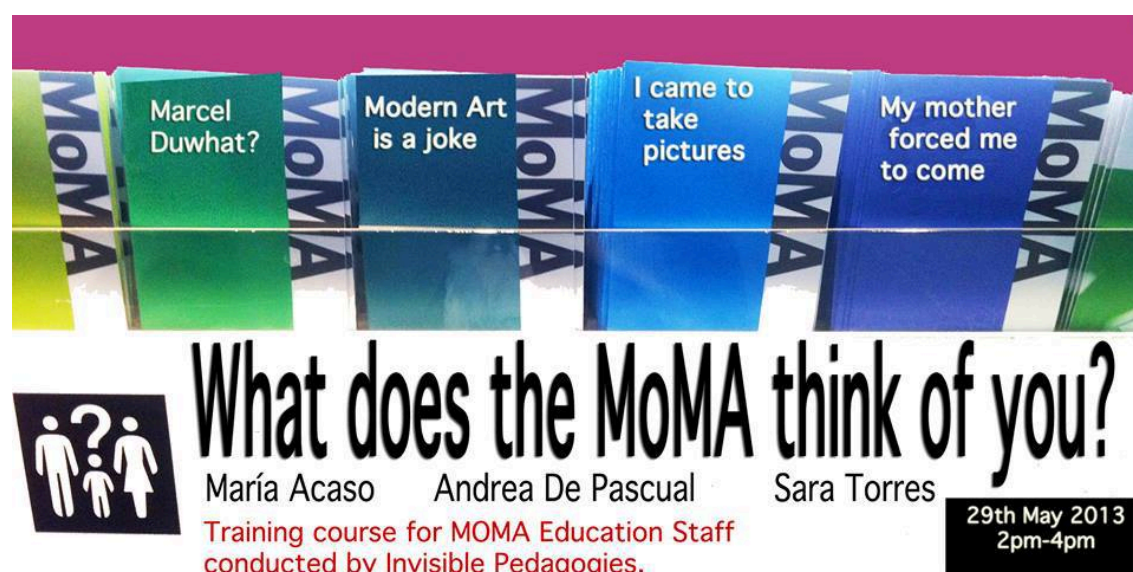


Illustration 35 Durán, D. (2013) *Flyer of the workshop What does the MoMA think of you? in which the survey-party was included*. Madrid: Personal Collection

The proposal consisted of asking the participants to assume the role of the archivist who has to find the objects he is meant to archive, recognize them and then decide if they should be part of the archive. In our case, the contents chosen to be part of the archive had to be put in a box representing the archive. The contents they would find were contents suggested in previous interviews that were held with people involved in museum education. For the search of the contents that were going to be either accepted or rejected, some games were organized.

When entering the room where the workshop was going to take place, the participants could see a table with a red tablecloth with different objects, food and closed boxes; on the floor they could see balloons, a big open box and labels on the walls in four different corners. In each of the four corners, the challenge was finding the hidden information and, once it was found, it should be discussed whether the information was worth keeping. If it was considered of importance, the participant had to put it in the archival box. If it wasn't

considered of importance, the information had to be thrown away. Now we will explain the specific challenges the participants had to face (Illustration 36).



Illustration 36 Durán, D. (2013) *MoMA survey party explaining the rules*
©2013 The Museum of Modern Art, New York. Madrid: Personal
Collection

Corner 1. Things that can annoy some people . In this corner, the educators had to make the balloons explode making the most annoying noise. The information inside was considered annoying but important for museum education (Illustration 37).

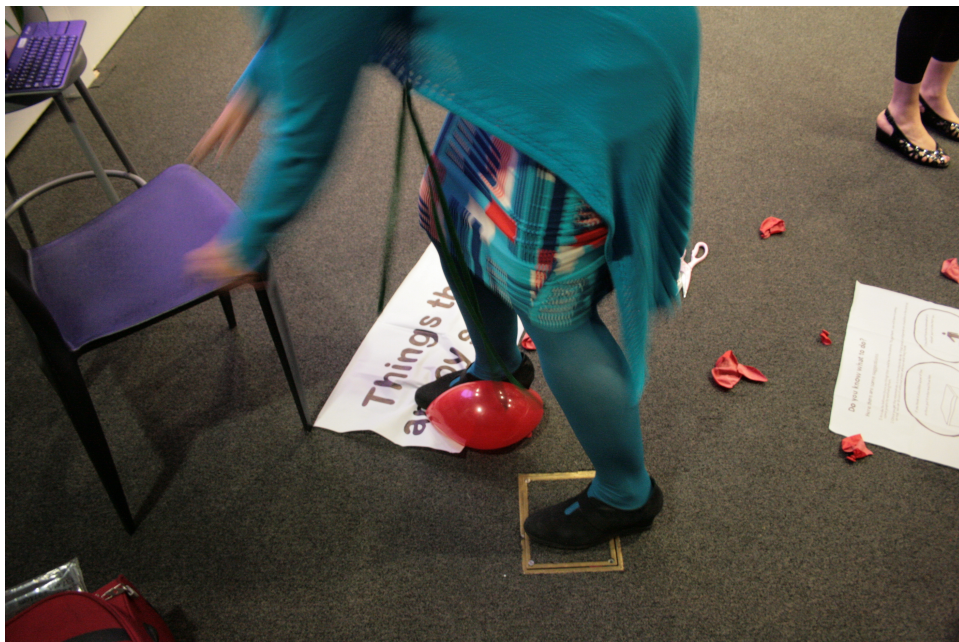


Illustration 37 Durán, D. (2013) *MoMA survey-party. Things that can annoy some people* ©2013 The Museum of Modern Art, New York. Madrid: Personal Collection

Amongst the hidden information, the participants decided that the following should be part of the museum education archive:

-
- Visitors' assessment on educators' performance.
 - Weaknesses of the programs.
 - Educator's (true) opinions about the programs, expressed without the fear of actions being taken by the institution against the writer.
 - A yearly award for the best programs
 - A filtering of the information to be published.
 - The only payment that the people contributing will receive is the pleasure of sharing their knowledge with their peers.
 - Respectful criticisms of other institutions.
 - Highlighting the problems that affect the museum community in general.
 - Questionings some museum policies like not allowing children to visit the museum.
 - A section for complains made by the visitors addressed to museum education departments.

Corner 2: "Sticky information". In this corner, the participants had to find the information hidden in sticky substances to decide afterwards if it should be in the archive box or sent to the trash (Illustration 38).



Illustration 38 Durán, D. (2013) *MoMA survey-party corner 2: Sticky Information*. ©2013 The Museum of Modern Art, New York. Madrid: Personal Collection

They put in the box the following:

- Educators' assessment on visitors' learning.
- New ways to collect data concerning museum visitors' experiences.
- Information about visitor's meaningful learning.
- What visitors expect to find when they go to a museum.
- Museum's visitors learning in the long term.
- Reports based on visitors' studies techniques.
- An overview of the assessment reports with an email to contact the researcher in charge.
- Visitor demographics.
- Determining potential audiences of every museum.

Corner 3. Things from the past and present for the future. In this corner, the educators had to find inside old objects what they would consider useful to be included in the archive. The following things were included.

- A guide for new museum educators
- Key figures archive in museum education: for example... Victor D'Amico, Hilla Rebay, Arthur Lismer, Katherine Khu...
- The Bookshelf: recommended readings for museum educators.
- Developing theories about how learning takes place in the museum, based on the experience of the educators.
- A list of the most successful programs trying to explain the success critically.
- Online talks (hangouts) intended for those who are beginning their career as museum educators.
- Online meetings where educators would discuss hot topics related to museum education.
- Strategies to turn the museum from a place for contemplation to a frame for action.

-A tool for those who are beginning to work as museum educators.



Illustration 39 Durán, D. (2013) *MoMA survey-party. Things that can surprise you*. ©2013 The Museum of Modern Art, New York. Madrid: Personal Collection

Corner 4. Things that can surprise you. In this corner, the educators had to search for the information inside some boxes in which they couldn't see the interior. Only with their touch could they find the information related to museum education. Once it was found, they could choose whether to include it in the archive or not (Illustration 39)

- Visitors' comments taken into consideration at the same level as educators' comments.

-
- The archive presented as an art piece (example: a participatory installation like this one).
 - Invitations to the visitors to give their opinion.
 - Hot topics: monthly reflections about a topic in particular (example: educators asking questions to visitors in guided tours: does that facilitate conversations with the visitors or are we making them feel uncomfortable?
 - Monthly invitation to a museumgoer to explain his/her experiences in the museum.
 - Monthly invitation to a museum educator to explain his/her experience in his/her professional career.
 - Monthly invitation to a Museum Head of Education to explain his/her experience holding that position.

After making all the decisions, we concluded that only in practice will we see what topics are more relevant than others to be included in the archive. However, this first brainstorm serves as a good starting point from which start proposing specific repositories.

3.3.2.2 Future Museum Educators: discussion groups

From January to June 2014, there were informal group discussions with the students enrolled in the Master in Art Education in Social and Cultural Institutions. This group was considered one of the most important potential users of the archive. During these group discussions, the following assets were considered to be necessary for the archive:

- "A museum education timeline". This would serve as a guide for those who are not used to understanding the archival jargon.
- "A collection of Key Figures". These figures need to be accompanied with selected bibliography. The students considered it difficult to find bibliography written by the museum educators. The only sources they could go for were academic texts that said little about the practice.
- "The archive needs to be online". Accessibility was considered in this conversation as a primary necessity for the archive.
- "There has to be a collection or section where future museum educators can ask questions to experienced museum educators, concerning the daily practice of the profession". For these students, information on past practices was considered valid, but they requested ways in which present topics could be discussed as well. They were concerned about the present practice specifically.

3.3.2.3 Other education professionals: survey

So as to have a broader opinion coming from other professionals who might both take part in the creation of the archive and use the archive we sent a survey to different online forums visited by museum educators, formal education teachers, researchers and artists. We received 54 answers coming from professionals from Spain, Italy, Denmark, Portugal and United Kingdom. Their professional profile was:

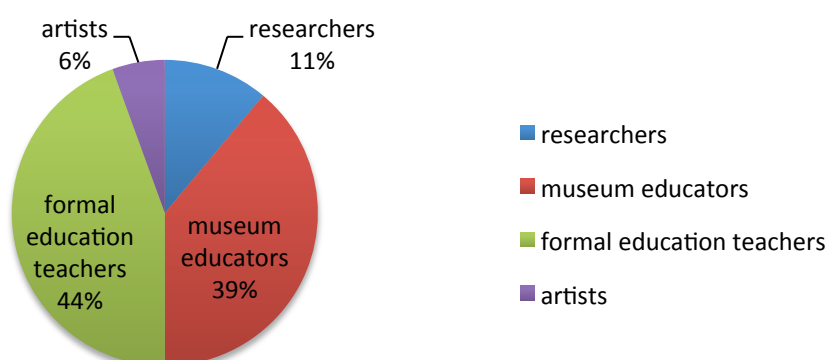
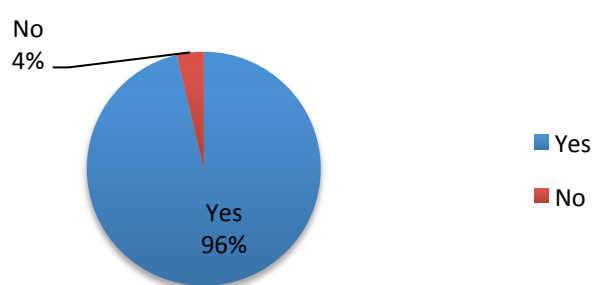


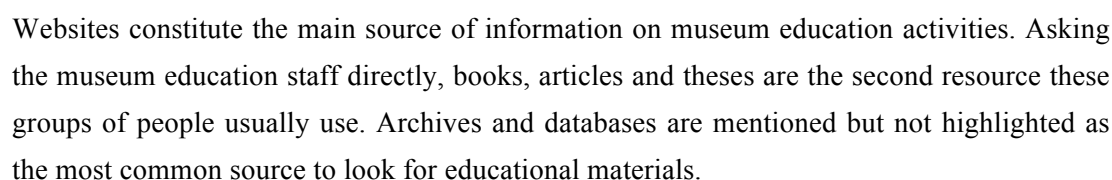
Table 5 Imagining the museum education archive: participants' background

Below, we write the questions asked and the summary of the answers and the analysis we made of them:

Have you ever looked for information about museum education activities?



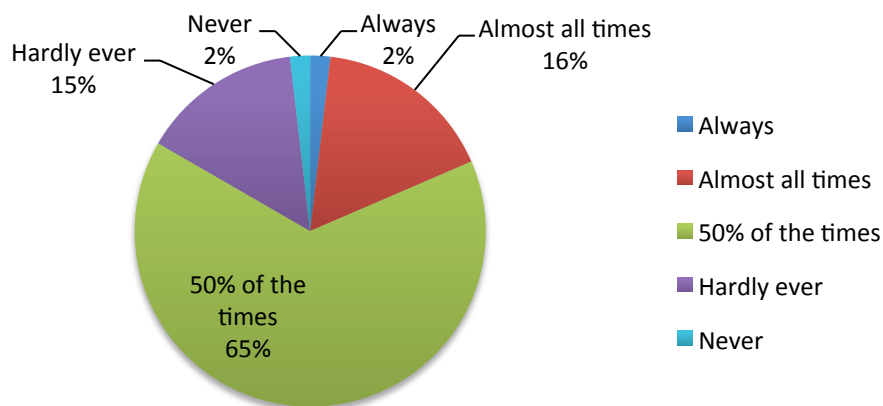
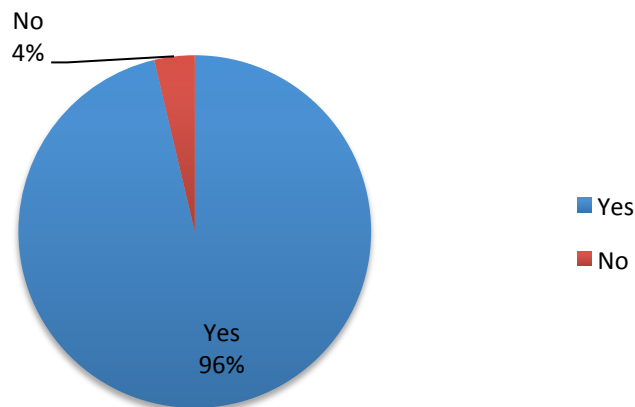
This answer shows that in the surveyed group there is a high interest in museum education related information.



The surveyed participants look for information on the activities that include reflections that relate to what happens during the activities and what outcomes derive from them. The purpose of this search can be named as "inspiration" and "ideas" for the design of new activities (even if they are to take place in a completely different context). They look for "methodologies" rather than recipes to repeat activities, and the "issues" educators face when implementing them.

Do you usually find what you are looking for?

65% of the surveyed people answered that only 50% of the time do they find what they are looking for. The rest is almost equally divided amongst those who usually or always find what they are looking for and those who hardly ever or never find what they are looking for. Focusing on those who don't usually find what they are looking for, this can be either because the search engines they use are deficient or because the information they look for is not public or simply not produced.

**Do you think a museum education archive should be created?**

There is a near unanimous positive response to this question. This answer gives us a tangible reason to proceed with this project.

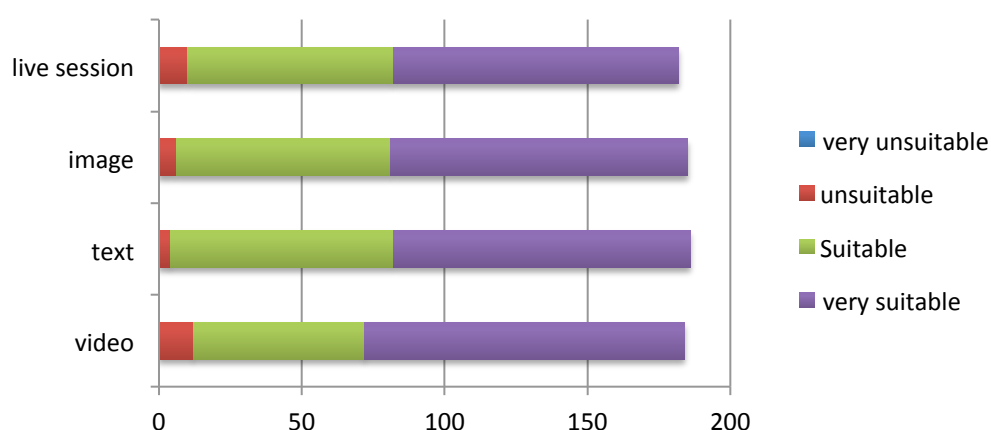
Why?



The main reason for building a museum education archive for the surveyed collective is knowing about the museum education activities. There is a desire to share what the professionals do and make the information accessible to all. It has been also pointed out that a museum education archive would be useful for improving personal activities. The possibility of knowing how other educational teams work opens up a chance for better understanding our own work.

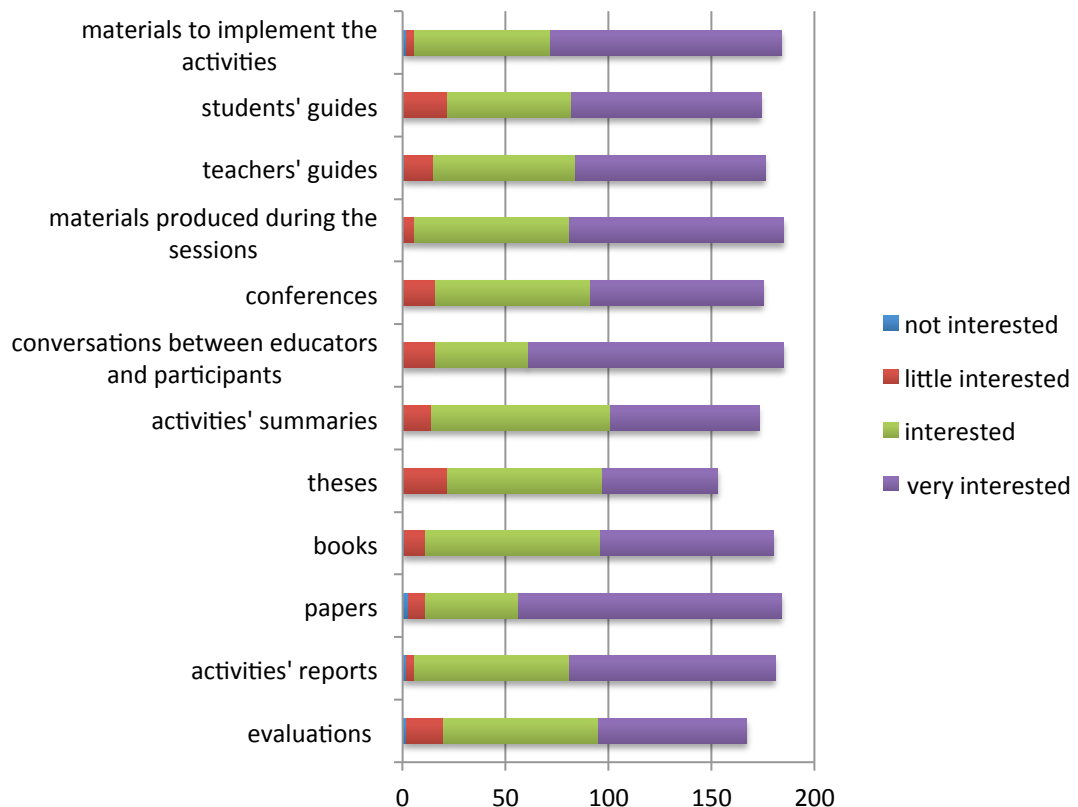
There is also an interest in investing in the future consideration of museum education as a legitimated discipline by owning an archive that collects theory and practice. This tool is considered a starting point for projects and possibilities of collaborating between different museums. This tool is understood to be shared by different institutions.

Evaluate in each case the best way of presenting the information to communicate what a museum education experience was about.



All four mediums of presenting information on museum education have been considered almost equally useful. A combination of the four mediums is considered to be the best manner to present museum education experiences as each one provides a certain type of information.

Evaluate what kind of information you would be more interested in searching for in a museum education archive.



Four materials have been considered the most useful to know about an activity: the materials produced during the sessions, conversations between educators and participants, materials to implement the sessions and papers. Interestingly, the materials produced during the sessions are difficult to keep in education departments so most times the participants take them with them after the activity is over. For this to be included in the archive, we believe there has to be an interest in documenting the product of educational activities before the objects are taken away. Conversations between educators and participants are rarely preserved as we have seen in the previous section. Some of the materials to implement the sessions are preserved but others are discarded if there is no intention to repeat the activity. Finally, most educators struggle to write about their activity because of the lack of time so they rarely write papers.

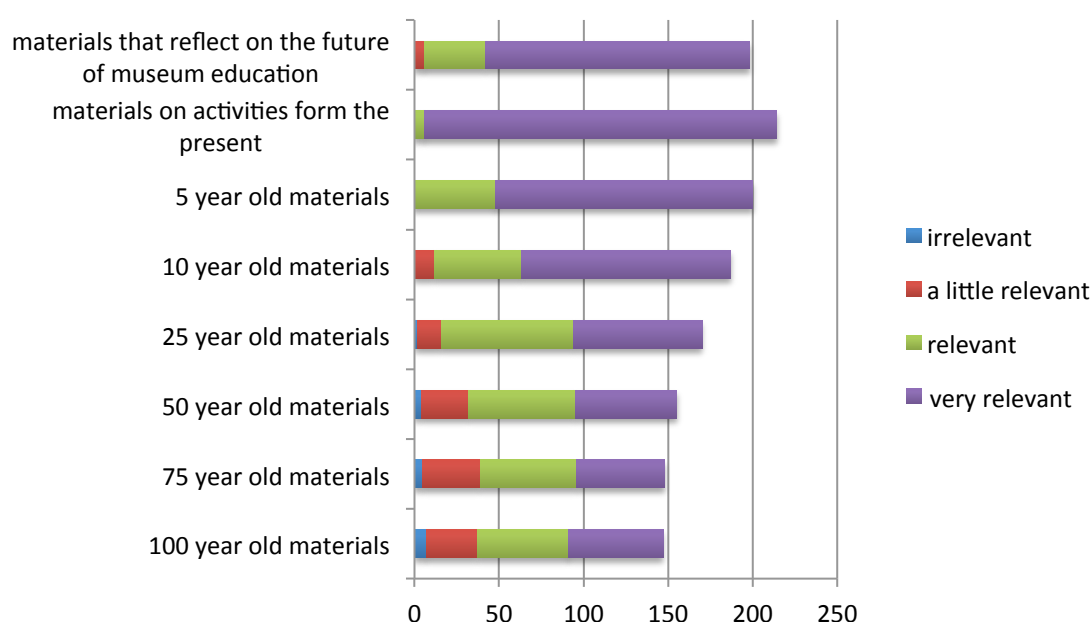
Furthermore, going back to the question of "what do people look for and why?" only the

papers coincide in this list. This might mean that there is little chance of finding these materials or that there has to be an interest in producing them.

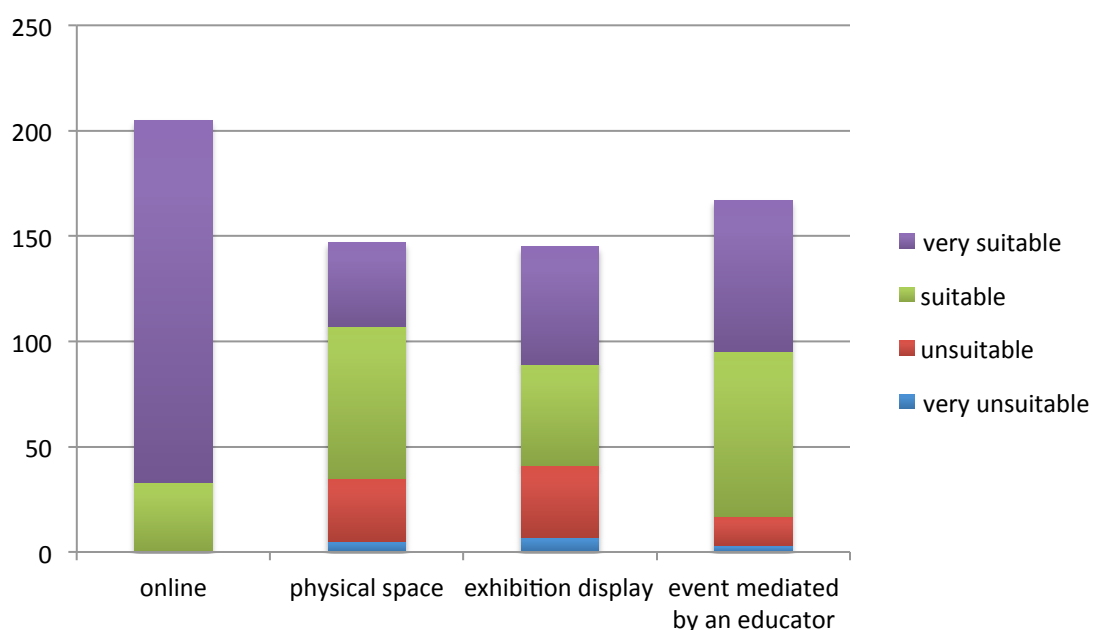
Sadly for us, these are not very appreciated by the surveyed group of people.

Evaluate the relevance of the materials according to its antiquity

The surveyed participants expressed high levels of interest in documentation related to current museum education programs. Materials dealing with past activities seem less interesting for the participants. This interest in these materials gradually decays as the time between the activity and present time increases. Materials related to the future of the profession have been considered interesting by the surveyed participants but present activity information is the most valued documentation according to the results. This is an interesting approach to the idea of the archive, traditionally related to past events. Furthermore, this interest is in conflict with most archival policies that have a deadline for accessioning records that can extend to 30 years. This makes us wonder about the nature of the museum education archive and about the term archive itself. It is possible that this interest makes us reject the "archive" word for being misleading. At the same time, this project has an interest in museum education legacy, which makes past activities necessary to preserve.



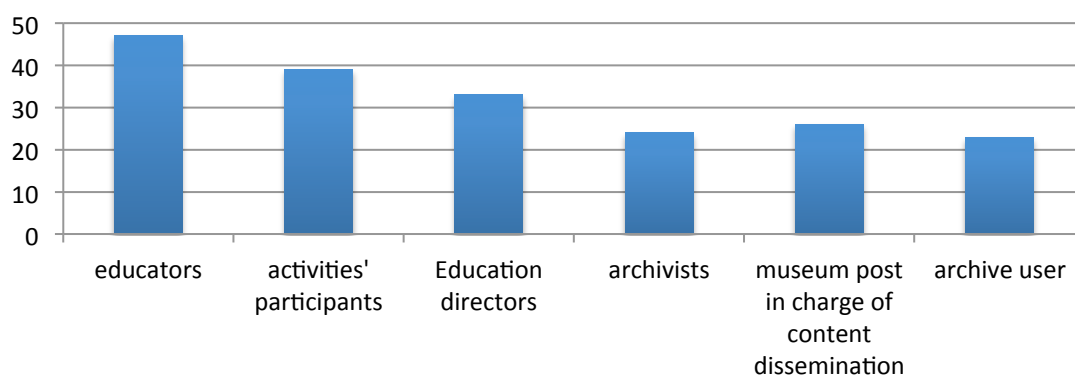
Evaluate what format is more suitable for a museum education archive



Of the four formats proposed according to a previous survey, the online platform seems to be the most suitable way for meeting the needs of its users. Accessibility, visibility and the possibility of becoming a social object non-dependent of geographic location or booking procedures are the reasons for this choice.

The online format is followed by the event that might serve as a format of sharing in-depth contents located in the online archive.

Who should be able to publish in this archive?

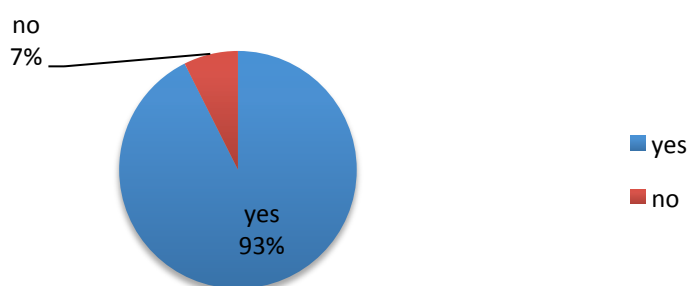


For the participants taking part in this survey, the educators should be allowed to publish in

the archive above anybody else. Interestingly, activities' participants are the second preferred content uploaders. This reaction to this question makes us think that the most suitable types of archive for building the museum education archive are those that have at their center the participation of communities.

These two content uploaders are followed by the "education directors". This third post being reserved for the highest educational position in the museum, makes us wonder about the role the institution might plays in the creation of the museum education archive.

Do you think there should be a content control of what is placed in the archive?

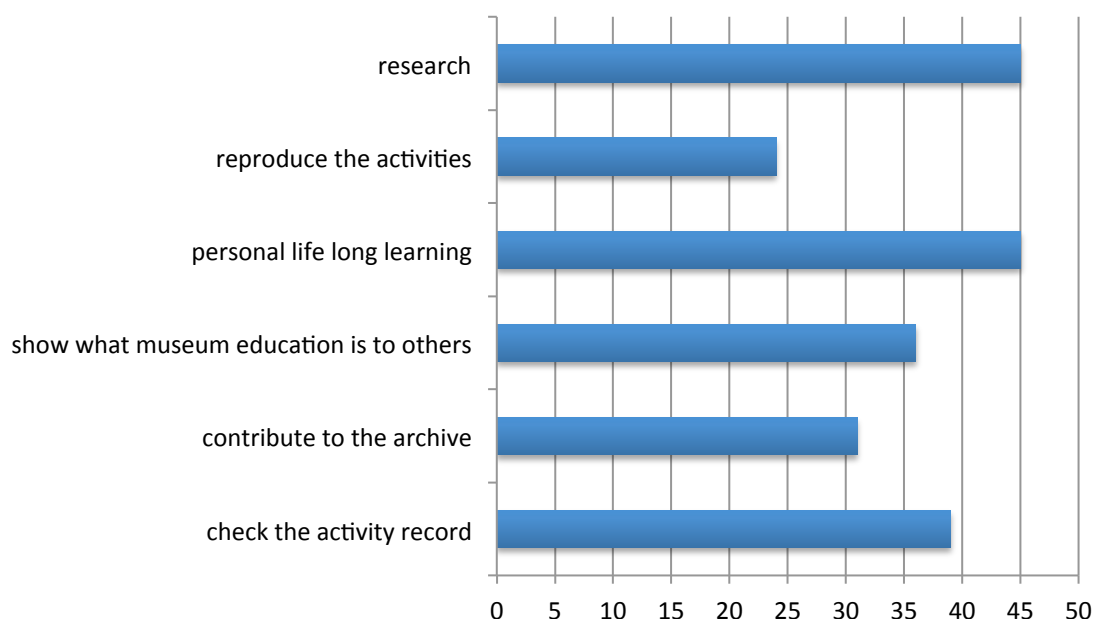


Most surveyed participants considered a higher control of the contents uploaded.

Who do you think should control the contents published in the archive?



The content creators are highlighted as the main people to control the archive contents. Content creators are usually the educators but also the participants. Archivists are also considered suitable for this task. The museum is also considered a good entity for content control.

Check the activities for which you would use the archive for:

The surveyed group considered that the use they would make of the archive would be related to their own personal life-long learning and training on one hand, and research on the other.

Checking the activity record was also valued as an important thing to do with the archive, followed by showing educational activities to others. It is sometimes difficult to show what museum education is without having materials to show the complexity of activities carried out towards the educational purpose. It was considered by this group that giving visibility to the profession would be a major contribution the archive could make.

All the impressions given at the meCHive survey party, the future museum educator discussion group and the surveyed professionals and the interviews to museum education workers including educators, Heads of education and researchers have led us to consider a set of key topics to take into account when creating a museum education archive. The following section looks at each one of these topics in-depth.

3.3.3 Creating the museum education archive: Key Topics

It's needed. It's a huge project. That's how archives get born. (Kanatani, 2013)

In a previous section (See 3.3.1 Defining the Museum Education Archive) we dealt with selected cases from the 40,54% of surveyed museum education departments that said that they had something that corresponded with the given definition of archive. However, we mustn't forget the 59,46% of museum education departments that don't have anything that serves as a repository of documentation for preserving their learning experience. One of the goals of this project is to create a set of ideal features for the archive so that every museum education department has a starting point when designing their own solution. Furthermore, the 100% of the museums studied considered important that a global strategy is outlined for improving existing systems and creating new ones. With that in mind, in this chapter we analyze the key topics (Illustration 40) that appeared in the course of this study so that we can have a list of features for the design of a museum education archive.



Illustration 40 Torres, S. (2015) *Categories Map*. Madrid: Personal Collection

3.3.3.1 Visibility

I don't believe there are invisible histories. It is just that we are trained not to see them. (Martin, 2015)

Education and visibility may not at first seem to be two related concepts. Museum education is defined as "a set of values, concepts, knowledge and practices aimed at ensuring the visitor's development" (Desvallées & Mairesse, 2009, p. 31). This definition relates to the visitor's internal process of making meaning, so one might wonder what visibility can add to that valuable experience (apart from the possibility of expanding and sharing that experience with others).

However, what makes addressing visibility important as a concept and relating it to museum education doesn't have much to do with the visitors who take part in the educational activity. The activity is certainly visible to them. For the people taking part in the educational activities "education and exhibition are undoubtedly the two most visible functions of museums" (Desvallées & Mairesse, 2009, p.20). The importance of visibility in museum education becomes clearer when we take a huge step back and we locate museum education within the complex system that a museum is. More so when we think about the role museum education plays in society.

Education is not only part of the museum but also "the museum transformation departs from education itself" (Lago, 2014). However, not many education departments feel their work is visible for society or even the other departments that constitute the museum. "The people involved in education have been at the forefront of the museum relationship to the notion of the public or to the public itself" (Walsh, 2009) but somehow, they struggle to communicate their work.

Documenting is believed to improve or complete the tools museum education departments use to communicate their work. "If you value what you do, and you disseminate it, people will value it as well" (Sánchez, 2014). New generations who intend to perform educational roles in museums "need to know what has been previously done". If there existed a platform to upload our materials, in 30 years an activity could be consulted. "Otherwise, it will remain in an internal closet" (Sánchez, 2014).

There is also a social responsibility towards institutions being at societies' service. There are different funding formulas for museum education departments. In those that public funding is involved, "the citizen has the right to know on what kind of activity their taxes have been spent" (Lago, 2014). However, the problem appears when the common user believes that "everyone working in a museum is supposed to be in the galleries" (de Frutos, 2014). In this

sense, being a big museum doesn't make it any easier for education departments to make their actions visible. The work they do is commonly in brochures and on the website. Some of them have an education desk in the galleries. But in the end, "only those who attend the activity take the education team into consideration" (de Frutos, 2015). Strong bonds are created with the participants and "they get hooked on the activities. It's a faithful audience. Education is a fundamental part of the museum but it is not its core function. The collection lies at the core" (the Frutos, 2014). But this fact doesn't serve as an excuse for not having been considered as important as other departments. And this imbalanced treatment has historically translated into a less visible position at the museum. This has resulted in education departments sometimes being relegated to the most remote places in the building, and when there has been a cut in funding, education was likely to suffer the consequences. In many cases the education staff is to a large extent self-taught, or even a majority of the staff works on a volunteer basis. In other words, "the education departments have always been places without windows" (Acaso, 2011, p. 16).

But, what happens when education departments have windows and open them? There are risks of course. The risk of succumbing to the pressure of the media is one of those risks. This is happening especially under the misuse of the ideas of the sociomuseology. "Sociomuseology tightens the links between Museology and other Social Sciences, such as Sociology, giving rise to a new concept of Museum as a social phenomenon, committed to the diverse dimensions of local development" (Chagas, Santos & Glas, 2012). This is something which many museum education departments have been working towards for years. However, under Sociomuseology the whole museum unites efforts towards being socially relevant. How this translates into documentation can be problematic. Encarna Lago from the Rede Museística de Lugo, is worried about what she calls "documental posing" (*postureo documental* in Spanish). In her words, "there is a truth in social museology. What is not true, is striking poses. And it is more common than it seems. Now with the Spanish recession, many institutions start playing the social game, but in reality it is a posing game. They pretend they work towards a social welfare but it's a lie" (Lago, 2014). Documenting so that there is proof that the museum is satisfying a social need, is a positive thing if it's an honest effort. If museums succumb to the pressure for funding and publicity, the risk of instrumentalizing the audience will appear. Documentation can be tremendously visible for its emotional content, but if what is behind that production is an interest for removing the image of the museum as an elitist place, this documentation is not only irrelevant but also poisonous. Visibility shouldn't have to be achieved at such a cost.

Another risk of being visible is that people are free to comment on what education departments do, even if they haven't attended the programs. Some educators protest about being misjudged by what is published on the museum website. Website users see the publicity materials of the museum activities and draw their own conclusions. The main fault

of this situation is the readers' of course which usually upsets the alluded education team. Making public more documentation other than publicity (which is created before the activity starts so doesn't usually say much about the processes) would serve as a shield for protecting the teams from misinformed opinions.

Efforts to make more visible the educational research processes through documentation have been made through the publication of books like in the Museo Patio Herreriano (*Estrategias críticas para una práctica educativa en el arte contemporáneo*, *Grupo de trabajo sobre educación y práctica artística*), CA2M *Lecturas para un espectador inquieto*, MUSAC *Experiencias de aprendizaje con el arte actual en las políticas de la diversidad*, IVAM, and many others. Others like Thyssen Bornemisza Museum put their conferences, proceedings etc. online. And others like the Museum of Modern Art who consider that when making activities visible they are in the best possible situation being online. There is video, there are images they use, they use stories and now the museum has realized "these are the stories they want to tell. This is what puts a human face in the institution." (Woon, 2013)

And in some cases, "It depends on how much marketing money you have. (Kanatani, 2013) Doing something that grabs the attention to the media. Sometimes it depends on "whether you can present at a conference your findings. Otherwise it's very hard. It's unlike an exhibition that can get much more visibility." The education teams "have to work harder". There are certain expectations from funders and to satisfy them, education teams need "a very big marketing budget in order to get the word out." That is why it is thought that the "museum educator has to work from many different angles. They have to work with their marketing colleges to make sure they are prioritized, they have to present at conferences, they need to publish" (Kanatani, 2013).

The museum education work is visible but many things bias its visibility. First of all, the visitor gathers preconceptions of the activity through different sources. Secondly, the fact that education departments don't grab the attention of the media doesn't mean that they are not accomplishing amazing things. Thirdly, the tools of communication the museum has and how the education department is located on the website or the physical place that education occupies is important.

Education departments may seem invisible to some, but the amazing work that is done proves their value. However, the ephemerality of the experience makes it easy to forget, not by the people who experienced it but by the rest of the museum and the community beyond the walls of the institution. This situation can only be improved through documenting and archiving these experiences. Not as a justification or a proof of the work being done successfully, but as a tool for making it more difficult to misunderstand the work carried out. This means taking an active standing towards improving the visibility of the museum

education role.

3.3.3.1.1 Authorship

I observe that women authors, who could initially make only tenuous claims to authorship, have increasingly worked to expand that principle in terms of the visibility of their publications and their literary records. (Morra, 2014, p.84)

In everything we create under the auspices of an institution, whether it is a museum or in the academic field, there is a double retribution: the first one for the institution that hosted and paid for the production, and a second one that is individual or collective, but specifically targeted at recognizing the individual or individuals as authors. Authorship is a tool for highlighting the individuals over the institutions' merit. In museums, it is common that exhibition curators' names are in the catalogues and at the entrance of the exhibition. Nobody questions the fact that an exhibition is a unique production whose personal authorship has to be recognized. However, when thinking about recognizing the design and implementation of an activity, there is debate about whether the educators that lead the process should get personal recognition.

It depends on the museum policy and structure of the department, but it is an institutional decision. There are cases that even having the educational activity partially externalized, and counting on a relatively stable team of educators, they recognize the authorship of each educator flagging each activity in brochures and website with the educator's name (Ovejero, 2014). When the person works for another company, authorship is more difficult to grant because the person in charge of the activity is not decided by the museum. But some museums have "in their policy that it should be indicated who carries out the activity. In the case it's not done, it is because it is a collective production and it is difficult to delimitate who does what. This criteria is followed in educators', artists' and mediators' cases"(Ovejero, 2014). In these cases the materials created are registered and associated with the individuals as well as with the institution. Some institutions consider that if they want the educators to feel part of the museum, they need to feel valued and authorship is one of the strategies to value the work they do. It is an act of generosity. "The more you recognize authorship, the more generous you are" (Lago, 2014).

In other museums, education departments deal with intellectual property differently. The amount of people working in the department at different phases of the projects makes it difficult to consider who is the author of a certain activity. "If someone does a project and you pay someone to implement it, whose project is it? If an educator is a civil servant, it is assumed that the authorship belongs to the museum" (de Frutos, 2014). This is a subject of debate. The tendency is that when the educator is hired, they sign a document of authorship cession to the institution. As a consequence, educators' names don't appear in either the brochures or the website. The materials produced and the materials and services requested to private companies (presentations, educators implementing the projects) are considered the

museum's production only. Some members of an education department that follows this policy are "worried that the time they go nobody will know they were there. This feels really important, how do you capture that essence... because it is so ephemeral" (Harper, 2013).

My input is everywhere in the building but nowhere does it say "Radiah was here". The copyright issue is important. While we work as educators we work for the help of others. No question about it. We are here to help other people. At the same time, if we do important work, who would you turn to? How will you know that the reason why this exhibition or this project was a success was the minds that collectively worked on the thing? We just don't give ourselves that kind of credit. (Harper, 2014)

Authorship is a good way of tracking down the steps of a specific educator in an archive. However, it shouldn't be an impediment when sharing the work carried out at the museum. Recognition is an act of generosity and sharing the work is a duty. "Quoting fellow educators from other museums mentioning the source" and "overcoming the fear of being copied" (Moreno, 2013), are the basis for "learning from previous experiences to avoid making the same mistakes" (Moreno, 2013).

Authorship is also a good way of "putting a human face" (Woon, 2013) on what happens in the educational work. Archives are full of people that add a human perspective to the documents. Museum education is a highly human field that cannot be understood without the individual stories told by its authors, framed by the institution.

3.3.3.2 Participation

I define a participatory cultural institution as a place where visitors can create, share, and connect with each other around content. CREATE means that visitors contribute their own ideas, objects, and creative expression to the institution and to each other. SHARE means that people discuss, take home, remix, and redistribute both what they see and what they make during their visit. CONNECT means that visitors socialize with other people—staff and visitors—who share their particular interests. AROUND CONTENT means that visitors' conversations and creations focus on the evidence, objects, and ideas most important to the institution in question. (Simon, 2010, P.ii)

The archiving process is intrinsically participatory in the sense that many people produce different kinds of materials and it's usually other professionals, the archivists that make sense of it applying an organizational system. Although every archive is participatory to some extent, defining the kind of participation that takes place is what establishes the relationships that takes place between content producers, archivists and content consumers.

In museum education there is a similar situation: some design the activity, some receive the activity. The key thing is defining who does what so as to understand the relationship between the education department and its public.

In participatory projects, the institution supports multi-directional content experiences. The institution serves as a "platform" that connects different users who act as content creators, distributors, consumers, critics, and collaborators. This means the institution cannot guarantee the consistency of visitor experiences. Instead, the institution provides opportunities for diverse visitor co-produced experiences (Simon, 2010,p.2).

The participatory museum is a widely spread concept that corresponds to many different practices and many kinds of participation: contribution, collaboration, co-creation and hosting. All these concepts clarify the hierarchy that takes place in museum activities: who sets the rules, who decides to follow the instructions and to what extent there is room for maneuver.

The way in which visitors are more used to participating in cultural institutions is through **contribution**. "Visitors contribute to institutions by helping the staff test ideas or develop new projects" (Simon, 2010, p.204). The museum sets the actions for the audience, whether it is an opinion, a personal creation or attendance at an event. In this case, the museum is fully responsible for the design of the contributonal activity and the participants' role is fitting into a pre-established way of proceeding.

Collaboration however, "refers to a process in which two or more groups work together towards a goal by sharing expertise, information and resources" (Zorich, 2008, p.10). The museum initiates a relationship with the participants with the goal of producing something together. This kind of collaboration helps the participants know about the museum's

idiosyncrasy. "A successful collaboration creates new relationships and opportunities that may span over many years" (Simon, 2010, p.232).

A collaborative project can give rise to future co-creative projects. "Co-creative projects allow cultural institutions to form partnerships that are responsive to the needs and interests of their audiences" (Simon, 2010, p.278). To be a truly co-creative experience, the nature of the relationship needs to be horizontal. The common goal that interests both the institution and the partners in an equal manner needs to be established.

The case of **hosting** is the most generous kind of relationship between museum and audience. In this case, the museum lends space, time and resources for a purpose that is of the audience's interest, not necessarily shared by the institution. "By hosting a large-scale event or offering space to community partners from other organizations, cultural institutions can demonstrate their unique ability to serve as "town squares" for public engagement" (Simon, 2010, p.282). However, hosting projects are more likely to succeed if the goals of the visitors meet the institution's. When you can articulate the goals behind a hosting strategy, you will be more likely to design it in a way that best serves both institutional goals and visitors' needs.

Participation in museums is always a complicated process. The stereotypical image of participation is the one of freedom in the galleries and unexpected things happening, and this is indeed part of it, but we must not forget that "participants thrive on constraints, not open-ended opportunities for self-expression" (Simon, 2010, p.22). Furthermore, the intrusion of the public in museums' lives generates instability in what are considered the traditional ways of proceeding. "When a person participates, the subject defines itself, outlining its interests, tendencies, hobbies, fears, behaviors, attitudes, ideology" (Díaz, 2008, p.140). This identity when combined with others' identities, shapes a collective definition of participant. This definition of participant is highly heterogeneous and contradictory.

However challenging this might seem, it is worth the effort of working towards a participatory museum education and a participatory museum education archive. In the archive, all the previous definitions of kinds of participation can equally be applied. And archive can carry out contributinal, collaborative and co-creational actions. "The fundamental characteristics of the proposed approach are decentralized curation, radical user orientation, and contextualization of both records and the entire archival process" (Huvila, 2008, p15)

The reasons why the participatory archive appeals more to the museum workers interviewed is the belief that "it is the network that makes you stronger" (Lago, 2014). It is not only the relationship between the educator and the audience that gives meaning to the professional but

the collaboration with other museum workers. "Putting something together that is international so that all the community could be connected would be amazing" (Harper, 2013). Some museums want to share the documentation they are collecting and if "there is the network of collections of archives, they want to have that kind of a connection" (Bessa, 2013). Participation is now the ideal of many museum education departments, so archiving educational material following that same train of thought "makes sense" (Kanatani, 2013).

However, not all institutions think sharing their educational experiences is a good idea. Some have had experiences of misinterpretation of their documentation and subsequent harmful criticism (de Frutos, 2014). However, "the first part is having a viable project and finding ways for those museums that can't afford documenting their activities to do it. This is a problem of the education departments, of how we work. We all should know what other people are doing by writing a project, implementing it, documenting it and archiving it" (de Frutos, 2014). "Collaboration for all museums" (Kanatani, 2013) that can't afford documenting and archiving is a must for creating a participatory museum education archive.

It is important to remark that in principle we are all interested in collaborating but putting it into practice is difficult. However the idea of producing a common participatory platform for exchanging educational experiences has its roots in the shared belief that only "societies who collaborate reach safer harbor" (Lago, 2014).

If museum education departments believe in participation in all its complexity when designing their programs, creating an archive that preserves the one-sided institutional view alone would be contradictory. Sometimes, in the documentation of the educational activities preserved, there is a highly detailed description of the museum's intentions, the purpose and accomplishments without keeping record of the participants reactions to the activity. What is suggested is that the museum user can also be the user of the archive.

That user usually knows the educational field very well because he or she enjoys the activities of many institutions, which gives them a very specific knowledge. It is common that the user comments on the educational activities' identity because he or she moves from one institution to the other. They know better than the museum itself. (Ovejero, 2014)

Including the user as a potential creator of content blurs the outcomes of the education archive. It also complicates things like image control or the uses of the published information as well as exposing museums to criticism. In general terms nobody wants "to be negatively critical unless it's the appropriate situation. You have to be careful about what is to be said and to whom" (Kanatani, 2013), not to speak about publishing materials that involves certain audiences like people under eighteen or people who are not in full control of their actions. Participatory archives are concerned with those who are part of the community and who are sharing.

When you just open up things to everyone, you are exposed to all kinds of interpretations. There is a fine line between being open and being overexposed. This can make museum education departments the subject of misjudgements. When this happens, the word democratization is in danger of transforming itself into something to fear. A reaction to this could be reproducing what has been done many times: exclude the museum user from the decision making process. "The museum imposes its own vision that is not negotiated, it doesn't search for consensus. Democratization or participation then reduces itself to entelechies, nice words to mask imposing dynamics" (Díaz, 2008, p.141). Museum education needs to overcome this fear. Participation is sometimes bitter but, the more the community is involved in museums, the better museum education actions will be understood. Allowing for different voices to be heard in museum education, won't always produce a flattering comment or a compliment. But these need to be heard as well. "Before it was about the viewers we are pushing our expertise and I think now we have realized the world has changed. We need to think about ourselves differently. We need to be A, more nimble and B, more democratic." (Woon, 2013)

Many museums are talking in this way. "Dialogue for constructing together. Everything has changed. In museum education, we are never done building the department. It's never over and that is marvelous. The contexts change, the audience changes, technology changes, everything is in constant change. This is a very organic thing" (Moreno, 2014).

Museum education defined a very organic practice, flexibility and organization is a requirement for the museum education archive. If the archive needs to be able to host experiences from different institutions, the first thing to do is to find a common terminology in which different participants can communicate with each other. "A thesaurus needs to be made. The main problem of museum education is that we name everything differently" (de Frutos, 2014). To that end, it is necessary to define what museum education is doing so as to help each institution to label their documents. Unifying as well as respecting each other identity. "Even in one museum, the same thing is called differently." (Sánchez, 2013).

Participation gets affected by the system that hosts the archive, considering that the proposed participatory archive counts on the participation of different institutions, selecting one of them to host the archive creates a hierarchy amongst the partners. "The personal nature of the archive gets lost when it goes into an institution. An archive is all about social interactions" (Gunning, Melvin y Worsley, 2008). So as to promote that interaction, the hosting partner needs to be recognizable and trustworthy. "After building the thesaurus, it needs to be broadly known. And to do so, it needs to be endorsed by some official entity" (de Frutos, 2014)

Finally, some interviewees recognize that museums are "not the easiest collective, especially

education because we are very self-sufficient. But this is the right moment to build a museum education archive" (de Frutos, 2014). Despite this self-sufficiency, many museums are already fully committed to participatory practices. The archive works as a generator of relationships, a connector of people and ideas. For that reason it is important that the format of the museum education archive is designed to meet the need and ethos of the museum education field.

3.3.3.3 Format

The format of the archive is key to making sure it meets the needs of museum education departments. First of all "so as to show your archive, it needs to be something powerful" (Martínez, 2013). Many museums "make partial actions and what the archive needs is to answer to a global initiative" (Ovejero, 2014). Each museum "has its own context and each one adapts themselves. But the concept "global" is quite interesting. Sharing, that is the main goal" (Moreno, 2014)

Sharing and exchanging museum education experiences needs an archival format that allows for that. "A place for people to respond to educators' experiences and interact with them" (Kanatani, 2013). "I'm talking more about the real observation from a professional's perspective and mostly from an educator" (Bessa, 2013).

Although intentions are good and the need for archiving is recognized by all, museum educators also recognize that whatever format the archive has, it needs to be efficient in terms of time consumption. Education departments are conscious that they "make mistakes all the time and are self-taught because of loving the profession. This passion is transmitted but maybe not so much time is dedicated to reflecting about it" (de Frutos, 2014). Even when they do surveys, they "sometimes don't have time to analyze the results" (de Frutos, 2014). "If you are implementing, you don't have time for writing. Despite having a high interest in archiving, the lack of time has always been a problem" (Lago, 2013).

Behind the first reaction to creating an archive for learning experiences, many educators think "Oh! that sounds fantastic, but will we have time to look at it? how do we slow it down so that we retreat to think a little longer about what it is we need to build." (Harper, 2013). The lack of time is not only perceived when creating the archive but also when thinking of ourselves as users.

Considering all the conversations and observations held, the main archival formats discussed in this research are:

- the online archive using web 2.0 technologies because it offers easy and fast access, ability to upload materials without much time loss and participation.
- The event, as a physical place and time for discussing the materials that are in the online archive. This allows for an opportunity to know how the online archive works but above anything else, to understand how the archive can activate new activities in the day to day of museum education work.

3.3.3.3.1 Web 2.0

The web allows archives to be discovered by more people-and by more diverse people- than would ever have been possible in the past. If you agree that archives exist so that their collections can be used, then the Web is the best thing that ever happened to them. (Theimer, 2010, p.4)

The online environment gives the opportunity of creating an archive that can host the multiple mediums in which museum education can be archived. "We are not only talking about written documentation. There is video-tape, audio-cassettes, puppets, theatre attrezzo... keeping all these materials would need an industrial unit" (de Frutos, 2014).

When creating an archive on an online platform, preservation concerns arise. All the records that are part of this kind of archive are digital. Digital preservation is one of the most challenging problems nowadays. "We need to be handling electronic media and the born-digital or we are going to loose the last 40 years of that material" (Taylor, 2013). Furthermore, there is an understandable concern about saving the media, because the life-span of paper is longer. The book *Permanence Through Change: The Variable Media Approach* deals in-depth with all these concerns. It is recommended that the materials are both "on a service somewhere and in multiple copies. On CDs or DVDs it's compressed and there is software and hardware obsolescence that are going to be problematic" (Taylor, 2013).

Physical archives are now digitizing small amounts of materials that are most important and most used materials. Archivists are not that invested in digitizing paper. In time sure that would happen, but it's never going to be the case that everything is digitized. There is no reason. It's just a myth. (Taylor, 2013)

Not everything is problematic when having a digital archive. "The digital objects have their own aesthetic that people will learn how to interpret" (Taylor, 2013). Also, "elements are more available. But it's not the same experience. That was a problem when libraries in the USA started to digitize things and they did it as preservation. It's not preservation. It's access and I really thought that in the beginning, and it's great for access. It's wonderful but don't kid yourself" (Taylor, 2013)

In terms of access, there are different trends that coexist in creating online platforms. Although they are difficult to define, they have been named as Web 1.0, Web 2.0 and Semantic Web. The difference between these three tendencies is the way users are allowed to interact with the content and to what extent. The Web 1.0 works as a content delivery system that only allows users to interact with it through receiving the content. "Many archives and other cultural heritage institutions are stuck in a "Web 1.0" mind-set. This needs to change" (Theimer, 2010, p. xi). The Web 2.0 is called the participatory web. It allows for many different kinds of interactions on the part of the user. The Semantic web focuses on the

relationships between contents and users, making sense of the information architecture, through the users' interaction (Illustration 41).

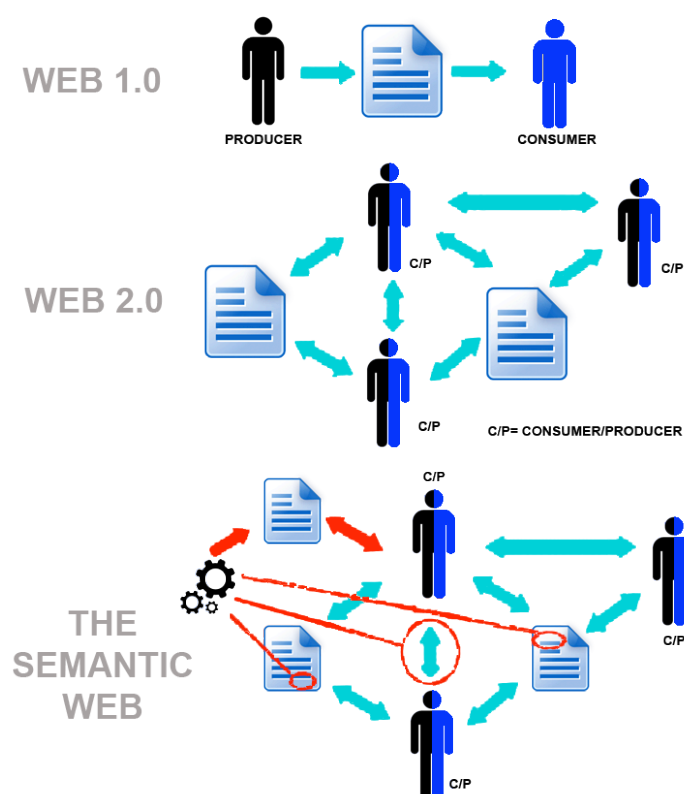


Illustration 41 Torres, S. (2016) *Users' interaction and participation in Web 1.0 Web 2.0 and Semantic Web*. Madrid: Personal Collection

Comparing the characteristics of these three approaches to the web, the Web 2.0 seems to have more in common with museum education field requirements. For that reason, we describe Web 2.0 in detail. The term 2.0 includes a series of changes in web design and functionality that has led to fundamental differences in the way the software developers and its users approach the web. According to Theimer (2010, pp 9-10), these differences are:

1 “Network as platform” or “cloud computing”. Applications and data on live website instead of in personal computers. Repercussions for users are that there is no need to have computers with huge memory because it works with less information and software located in the local system. Applications can be accessed from any place with internet access. This is something that Museums are already taking advantage of. "Hopefully, more material will be found there, and it will be accessible in the future" (de Frutos, 2014). This can favor "the creation of a network of collections of archives that constitutes the memory of what we are doing" (Bessa, 2014).

2 General openness. Web applications that use shared standards and free code. This improves the interoperability amongst applications. It also offers possibilities for software developers to create add-on applications. In many museums that are trying to organize their digitized materials to make them available, "the structure that needs to be made is a blog but it is not the most comfortable one, because it needs to look like a website" (Lago, 2014). These technologies facilitate adapting existing templates to the specific needs of the archive.

3 Creation of syndicated content. The use of the RSS (Really Simple Syndication) allows for content to be offered to the user instead of making the user look for it. One of the things that is a huge loss when creating an online archive is the archivist presence. Archivists usually know the collection in a way that is not captured in the catalogues. Thanks to this, many researchers find what they are looking for. This tool has the possibility of bringing closer to the people the materials they might be interested in. Many archives have so many requests that "some days there wouldn't be any seat available in the Reading room" (Taylor, 2013). This means that not only are there researchers that can't access the archive but are also denied the chance of asking the archivists. Tools like this serve as a suggestion engine, that doesn't match the archivists expertise but does something to improve the users suggestions for research.

4- Experiences adapted to the users. Websites, through the users' profile can create customized experiences for the users. They can show the most relevant information to a specific user. This is something museums are very concerned about. Since the beginnings of museum education, educators like Victor D'Amico were concerned with bringing the experience to the users in an adapted way so that they could be more accessible for them

D'Amico was very snobby in many ways as was the museum in using the current technologies of the time to expand. He used television. His mission was a much broader mission than the one of an art class. He wanted to use public television and he specifically chose not to go with educational television but to go with public television. The idea was that he could reach many more (people). It was about how to foster creativity but he could advise parents as well. Telling them what to do, he was bringing out the inner creativity in these kids and their own expression (Woon, 2013).

One of the main concerns when building the museum education archive platform transforms in the questions: "Is there too much material? Are you finding what you need to find in order to get meaning?" (Kanatani, 2013). Some users might want to have a deeper knowledge of the activities and some might want a general overview. The Web 2.0 technologies allows for different kinds of experiences depending on the users' interests. Satisfying users' interests usually means making everything freely accessible, no registration required. "If we are working towards this idea of making all our content available, it needs to be all online so that it can be seen anywhere" (Moreno, 2013). And if many museums do that, "if there is a report on the website that is like other evaluations, other museums... that's the knowledge"

(Moreno, 2013)

5 Broad use of the interactivity. Websites allow and encourage comments from the users to produce an interaction with the published content through writing comments, labeling, establishing classifications or sharing. The change of the web as a vehicle for sharing the material in an active way so that people interact and reuse that content, is one of the most visible features of the Web 2.0. "You can do it online. If you do an exhibition, how many people are going to see it, you do it online... that's where your power is" (Woon, 213). Digital learning through actively participating in forums and MOOCS is one of the main things museum education departments are embarking on themselves.

Because it's not technology it's the way we live, think and communicate. The technology will continue to change rapidly but we need to be responsive to how people are communicating and engaging in the world. And so, what I think would happen right now, the museum is like slow moving. It's like a cruise ship... it's getting better. There's a certain order in hierarchy and way of doing things and the whole world is changing around them, right? So, even with publications, there's a way of doing... you do the catalogue... it's all a very private process, behind the scenes process until it comes out to the public. And things just move too quickly now. And I think there's a real tension. To me it is like those audiences will collapse. We have online courses that are an experiment. And what is so great is that our director he doesn't care whether people ever come here. I mean he does, but our audience at the museum is three million. Our audience online is like... So, how can we get people personal experiences? Online courses are an amazing research tool for us. So there are people online, they are writing things, you can see what they are thinking, you can see how conversations evolve, because it's visible. You can see how they live after. For example, there is a group of people who have taken this course and formed their own Facebook group. They have invited us into that group so that we can see the conversations. We can actually have conversations with them. They meet all over the world. You know they can meet in Madrid, they can meet the instructor in Barcelona. They give each other provocations, they ask for book recommendations, they try and get each other in to shows, they have formed a community that is a virtual community. MoMA becomes the convener. Convening conversations about the importance of art in people's lives. (Woon, 2013)

6 Predominance of content created by users. The success of pages like Wikipedia, flickr and youtube and tools like podcasts and blogs is that they allow the user to publish and share content. This empowers people as owners of the site. When a museum publishes its Conference proceedings, it is usually widely shared given that many people were involved in the creation of that document. "The interest is making these contents available. That is why we publish out proceedings online, and not on paper" (Moreno, 2014). As a consequence, many people can share the content.

7 Integration of the user-user connection. The website means as a way of connecting people to each other and not only to the information source. The network of colleagues makes the profession stronger. Pages like Myspace, Facebook, Twitter or Second Life exist basically as a forum for users to connect to each other. Furthermore, the popularity of social

networks makes the user demand social interaction tools in other web 2.0 services.

3.3.3.3.2 Event

There is a very specific image that comes to mind when one hears the word 'archive'. The one of a dusty silent place, where people store things to be forgotten about. The archive as a concept has connotations that might produce rejection for its most extended format. However, like we have explained in the (3.2 Tool: The Archive), there are many ways in which archives can be presented to us.

We have considered that the online archive is the most suitable format for the museum education participatory archive. However, the online archive is just the beginning. There are other possibilities for encouraging participation in archives in a physical space.

The proposed archive is a "social object". According to Simon (2010), "a social object is one that connects the people who create, own, use, critique, or consume it. Social objects are transactional, facilitating exchanges among those who encounter them" (p.127).

For example, artworks are social objects. One of the suggestions for a suitable format for the museum education archive was that it could be displayed in a museum. It is interesting but many museum educators pointed out that an archive in the galleries is not the answer to giving visibility to the educational materials.

It means a conflict between the use of the museological space and the audience behavior. An archive is something endless, and it needs hours and days to dive in and for that reason I don't think the galleries are a good place for that display. This is something that the daily reality of the museum is showing us that the audience doesn't stop to dive in the archives. It is not bad per se, on the contrary it is very interesting, but maybe the museum is not yet the space for this to happen, or it hasn't been recognized as such. It has to be a space where a person can sit and dedicate time for research. The archive as a tool is not for a superficial analysis. (Ovejero, 2014)

However, a physical interaction for activating the social object that is the archive is required. First of all there was an interest in challenging the archive itself. The creation of the archive that is meant to be participatory calls for constant conversations around the nature of the items preserved, the usability and accessibility and more importantly, asking ourselves whether the archive is necessary or not. "Drawing the attention to the need that the education departments are recognized as research centers, that there is a need for documenting and researching the activities produced. An awareness need to be created" (de Frutos, 2013). The archive needs to have a physical time and space to wonder about the reasons why archiving museum education practices is challenging and how the archive could encourage participation. And above anything else, these events need to deal with the archives as holder of the truth and the position of the participatory museum education archive as a system that is contrary to any kind of system that works on a top-down basis.

3.3.3.4 Authenticity

Dirt is interesting as a metaphor but it also has a physical presence in archives. I have been recently going through lots of black bags from the *Studio International* material which Peter had held back until his death. That forty-year-old dust seeps into your skin; even when you wash your hands they still feel painful and it lasts, it really does last, two or three days. The dust and the dirt is so much a part of it, you cannot escape from it. Apparently in France, a grubby archival document is referred to as "in the English condition", which means dirty. (Gunning, Melvin y Worsley, 2008)

Archives host objects, documents, recordings, photographs, dust... but what if what we want to preserve is an experience? What objects represent that experience so that when handling them, the archive user will understand or feel something similar to what happens in the galleries? Each education department has experimented with different ways of encapsulating the ephemerality of the learning process. We have talked about how the Radio Capsules' at the Museo Nacional Centro de Arte Reina Sofia, the evaluations, the papers and blog entries have satisfied (See 3.3.2.2 What do we archive?) some museum departments. However, in other cases documenting and archiving loses its meaning when the learning teams don't feel the materials they produce represent what they do.

Something is lost in digitized physical objects. Benjamin talks about the aura. Digitized aura because you can't smell and that's a part of the experience of a lot of Works. We often talk about the *thingness* of books. To understand how these Works function with the inner milieu, I think you have to have a physical object there. (Taylor, 2013)

But education is a process, not an object. And the process is sometimes in emails in which details of the programs change on the go. "Maybe the educator has something in his head and writes it down on the paper he or she has at hand... from the first version to the last, the programs change many times" (Martínez, 2013).

What happens when this process is not preserved is that the user doesn't feel the work of the education department. An "authentic experience is a subjective sensation which necessarily has an emotional component." (Xanthoudaki, Tickle and Sekules, 2003, p. 66). And it is more emotional given that museum educators work with people, from "moving away from the object and having art as the end product, to think about art as a generator and a connector of people. The more you can humanize the experience, the better" (Wendy, 2013). However, most of the information produced at the education departments deals with attendance figures and results.

Going beyond the figures and the result reports is necessary. Documenting is extremely important. But humanizing is more important. We lose the human reference and we stick to the data. Many times the people who do research chose the thing, treated the experience as a thing, they didn't humanize.

The devotion to the object prevailed over the devotion to the person. (Lago, 2014)

The concept of authenticity is connected to the notion of truth. Where does the "truth" of the educational experiences lie?

The role of art museums has become that of an ingredient of pre-packaged experiences, or at least there has been a fear of that development. Specifically there has been a worry that standardization and pseudo-individualization typical of popular media products will enter all fields of life (Adorno 1991). George Ritzer (1992) calls this Macdonaldization of society. (Xanthoudaki, Tickle and Sekules, 2003, p. 66)

This pre-packaged experiences "distorts the documentation" (Lago, 2014) that is produced as a consequence. The documentation doesn't correspond to a truthful experience. Another case could be that the experience is connected to the reality of the museum, but the documentation produced is done to instrumentalize the audience so as to achieve the institution's goal.

It is very important that the documentation be varied, "reporting the mistakes, so that the faults serve for future improvement. In every project there are lights and shadows" (Lago, 2014). The mentality that is behind this way of documenting is the "spirit of the librarian, of sharing the knowledge. Many people only want to document their successes. When it is as important or even more important to document the failures. We are what we are thanks to all the mistakes we have made" (Lago, 2014).

"Working with people, that is the truth, the truth about social museology. The rest is "social posing" and it is very common. In the period of an economic recession, many institutions are drawing on "being more social", pretending in a posing game" (Lago, 2014) But that is usually easy to detect.

In trying to find what is authentic about the museum education work and how we can make that authenticity a feature of the documentation itself, we need to understand the nature of the educational profession.

Educational activities in the gallery are performative and temporal. Their participants take their presence away with them, embodied in personal memories and narrations of the events. Documentary images therefore form their only enduring visibility, the "only proof that something happened". They play a significant role in the economic reproduction and the legitimation of gallery education programs, as they serve in funding applications as proof of their social and educational effects. Until now, there has been little discourse about the universal and universalizing narrations these images create (Mörsch, 2006).

What belongs to activities of the past is archived in a certain way. We are sure it is worth keeping it no matter how it represents the activities even if it is for promotional purposes or reports based mainly on numbers. We need to collect it as well. However, from now on we

need to be more conscious of whether what we collect is what we could consider represents the activities with authenticity.

3.3.3.5 Training

I was just thinking about this other application for your project. They are two: one is, your finding aid would be really important, right? That's a given. But what I was thinking is that depending on the topics, about museum education, whatever it is museum education, whatever you come up with might be important material for the first time educator coming to work. Something like saying to a person go check this archive and read this chapter and this chapter on your first week on the job as a way to get a sense of what this world is all about. I could really see that. Or including with, I'm calling them chapters, including these chapters, thought provoking questions, or strategies for how to apply whatever is in those... for the educator let's say is in training, coming to the field from another location or just coming to the field from school, it takes a while to really kind of get inside of what it is what we do and really feel like you are a part of it. I suppose that you are probably looking outside like Oh! What they do no, it's what you do, So what you are doing might be really helpful. I can just imagine it, I really can. (Harper, 2013)

The right training for the educator has been a hot topic since the beginning of the profession. What in theory museums needed was the profile of a facilitator to know the collections. But in practice, this translates into many different professional profiles: from art historians to actors, artists or teachers. Furthermore, the idiosyncrasy of each institution has made the background of the people working at the education department a secondary issue. When museum staff is made up of civil servants and an education department needs to be created, educators were appointed regardless of their studies. For that reason, many educators working at public museums consider they are to a large extent self-taught.

The people who couldn't perform any other task were included in part of the education department. Each educator has its specialty that doesn't necessarily have to do with pedagogy or speech therapy and then ended up in education. Almost the 90% of the educators are self-taught. (de Frutos, 2014).

For this reason, "educators haven't enjoyed the same credibility, prestige or status as the managers or curators" (Huerta, 2005, p. 21). This self-taught collective has usually been used to working with training workforce or interns. Which means that the destination of the non-professional members have been directed to positions that deal with the visitor.

It is thought that a thin veneer of knowledge about the exhibition is enough for a guided tour destined in its majority to a public that ignores the elevated knowledge that the museum treasures. The same happens with children, retired people, and other groups that are open to benefit from that offer that looks great in official statistics: anyway, they are marginal collectives that -it is still believed- that can be dealt with with a deft touch and friendliness. (Díaz, 2008, p.145)

However, resilience in museum education teams is a must and most of the departments have been able to make a virtue of need. The most creative teams are made out of very different profiles (Stark, 2016). "Thinking outside of the box" (Woon, 2013) in department meetings has often led to groundbreaking programs. When trying to define this heterogeneous profile

of the educator, the only thing that is agreed is:

The museum educator needs to be conscious of their own permanent training. They need to study disciplines you cannot imagine. Each museum is a different world. Now there are wonderful Master's degrees and educational programs that are great but the museum educator training is completed when the educators start working in a museum. And once the educator arrives to a museum, he or she will need to figure out what he or she needs to know. (Lago, 2013)

The educators' training, together with the desire to give relevance to the educational function of the museum, is considered the starting point for educators "not to be considered as those uncomfortable semiprofessionals in the museological landscape, and start being considered as essential professionals in every exhibition process, from the beginning to the end" (Huerta, 2005, p. 21).

Currently, many universities are imparting Master's degrees and courses to train the future museum educators. On one hand, this is a good way for upgrading the status of the museum educator, which has been recognized by universities as a profession that needs a structured training program. This way the future museum educators will have a Master's degree or even a PhD, which will give them weight in the academic field. On the other hand, the richness of the museum educator is the multiple and mixed nature of the professional. "The educator is neither a historian, an artist, a curator nor an architect, but he or she can come from any of these fields" (Fontal, 2003, p.201) As a consequence of the normalized training, the education professional would be standardized and the heterogeneity of the teams would disappear. Considering different backgrounds of students who enroll in a course of a Museum Education degree is a way of preserving the multiple profiles of the museum educator.

Regarding who holds the responsibility of imparting studies leading to being a museum educator, universities (sometimes working alongside museums but not necessarily) have the monopoly. It happens in almost every field. Nobody questions that these studies need to have a practical part in a real museum. "The problem is that museum professionals and university professors don't always understand each other" (de Frutos, 2014). And the lack of understanding has as a consequence: the future educators have a very strong theoretical background but little experience in galleries. "All of us go to school and are very immersed in theory but when you get the job of manager there's no theory anymore. You have a very concrete audience and that's the community that matters." (Bessa, 2013) As a consequence, when educators start working in a museum, that's when training dealing with the context starts. At the museum, the educator is trained "in general and in each specific activity" (Sanchez, 2014). When a student joins the museum as an intern, the museum "trains the person through courses for museum educators" (Suárez, 2014). Museum educators need to be present and have a voice in every sphere of the museum, from the decision making processes

that affect the content to the organization of the spaces and the corporative image of the museum (Huerta, 2005, p.37). A stronger joint collaboration between museums and universities in the training of museum educators would help to prepare the future educators for their future tasks.

This entire training context has a big impact in the importance of archiving learning experiences. The gap between theory (universities) and practice (museums) (See 3.2.4 Conclusion: Building Bridges between Theory and Practice) is partly a consequence of this. There are many publications that deal with museum education theory but there are few references for practice. Practice is contextual. "What works for one museum doesn't necessarily work for another museum" (de Frutos, 2014). There are certain principles that apply to every museum but each one builds from what is general, a very particular and unique practice. That practice, if it is not materialized, is lost. And as a consequence, training programs at universities can only recommend their students books that deal with theory. And most of these books have been written by people working at university. Books written by university professors that are recommended for students enrolled in a course to become a museum educator, combined with the practice of the profession not being documented and archived, results in a huge gap between theory and practice.

In the cases that museum education departments document and archive their practice, "these documents play a fundamental role in training the newly incorporated museum educators" (Ovejero, 2013). The reports and work guidances are the materials that museum educators receive when starting to work in a new museum. For that reason, the emphasis is put on producing these documents and keeping them in an organized way so that the training of the educators is secured. As soon as the educators arrive, they receive that material, it doesn't matter if they come from other museums or if they are interns in their first museological experience. The archive "is our tool for internal training. And it is very useful" (Ovejero, 2014). In a way, the museum education archive could in itself be an educational archive (3.2.2.6 Education and visibility: the educational archive).

The recognition of the archive as a necessary creation in the cases it doesn't exist is a fact. Museum educators have pointed out the need for training to create the archive itself. Also, one of the things the educators consider necessary is that they "need tools to know how to do it, because their desire to document is fruitless if they don't know how to do it" (Lago, 2014). This is one of the most important contributions the university can make when imparting courses for museum educators. Universities have a long tradition of researching. Museum education departments constantly research in audiences, strategies, technologies, methodologies etc. However, it is the universities who have succeeded in materializing that research more often than museum education departments. And that materialization of research could be priceless for the training of museum educators. The next chapter discusses

the problems, differences and similarities of researching in museum education and universities, as it relates to the creation of a museum education archive.

3.3.3.6 Research

Curatorial research remains the critical foundation of museum education. But in the museum of the future, educators move from periphery to the center. (Burnham, 2010, p.152)

One of the main purposes of the museum education archive is to serve as a platform for exchanging research carried out in museum education departments. However, when mentioning research in museum education, there are many questions that come to mind. The first one is: do museum education departments research?

As the museum education profession has become established as a necessary part of the museum, the efforts to understand the ethos of the museum as an educational resource have spread. It seems that the natural evolution of a profession, once it has been established, is to deepen the knowledge and nature of itself. Research carried out by the museum is more important than ever to legitimize the existence of education departments. However, museums are not recognized as research centers in every country. In many countries, museums can carry out research but are not considered research centers. This is not only applied to education but also to all departments. This means that museums are not eligible for grants or scholarships to carry out research, supervise PhDs or impart Master's (de Frutos, 2014). For that reason, the research projects and Master's degrees carried out in museums are part of collaborations with the university.

Collaborations museum-university are quite common (See 2.1 Precedents) and some are more successful than others. The pieces of research that have been developed in the last few years in education and museum is an answer to the need find arguments to justify educational proposals. Both museums and universities benefit from these collaborations: universities have the chance to know better an out-of-the-university context, and museums get recognized by academic institutions and receive "a fresh perspective on the work they carry out" (Coca, 2014). Furthermore, these collaborations usually result in a publication. For museum education, publishing means more visibility and a rise in the awareness by the educational and scientific community.

To so as to find an answer to the new cultural and communicative challenges, the support of universities seems the bet with better perspectives of success. We think that this is the best scenario for research, which involves people and institutions intertwined with the university as the articulating axis. (Huerta & Calle, 2008, p. 9)

"Building bridges between universities and museums improves the scenario for research" (Coca, 2014). In any collaboration, all partners need to be aware of what they give and what they receive. Museums have sometimes felt used by the university, and the university has found a closed door when trying to contact the museum. Universities coming and saying

"give me everything and I will do the research" (Moreno, 2013) is not a formula that works for museums. For museums "every research project with universities need to be shared. There needs to be a consensus" (Moreno, 2013). Even if there is a mutual interest, sometimes the ways of working at museums and at universities is simply different. For the sake of a healthy collaboration, both sides need to know each other better. Museums and universities are quite different worlds but we believe they are miscible if the project goals benefit both ends. Trusting your collaborators is a requirement in any project. "It is important that the two worlds get closer" (Lago, 2014).

Even if museum education departments are not expected to work as research centers, they do. In each museum, the focus of the research is on a different point. It is not the purpose of this thesis to make a detailed description of what kind of research in education is being carried out in museums (beyond what has been pointed out in section 2.1.1 of this text, *Precedents: Museum Education*). We focus here on the extent that research in museum education relates to the creation of the museum education archive. However, we are in a position to describe some experiences and tendencies.

Some museums consider that the research that interest them is "everything that has to do with the museum as an engine for social change" (Lago, 2014). Others do research on the history of education in the specific context of the museum they work in (Ovejero, 2014). And others have as a goal the critical reflection of their own educational work, which has as an outcome the constant assessment of the activities implemented.

But all of the departments do an intensive research on their audiences. In other places, the museum educators "don't consider that the research carried out is that different from the one developed at university" (Martínez, 2013). This makes sense in some cases where museum educators were trained at the university or even work both at the university and at the museum. In any case, what is beyond question is that the research carried out in a museum education department and the research carried out at the university cover different aspects of the profession, but both are equally valid if rigorous. The fact that museum educators don't always materialize their research in a paper or a book, doesn't mean that their practice is not research-based. Two approaches to research in museum education can be summarized as follows:

Practice-based Research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. In a doctoral thesis, claims of originality and contribution to knowledge may be demonstrated through creative outcomes in the form of designs, music, digital media, performances and exhibitions. Whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to the outcomes.

Practice-led Research is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice. In a doctoral thesis, the results of practice-led research may be fully described in text form without the inclusion of a creative work. The primary focus of the research is to advance knowledge about practice, or to advance knowledge within practice. Such research includes practice as an integral part of its method and often falls within the general area of action research.

(Linda Candy, 2006)

Despite not always materializing the research in papers or publications, the outcome of the research of museum educators is the design of new activities and the enhancement of their own professional experience. The constant reviewing of their strategies, trying to improve their contact with the audience and establishing new operational networks, has consequences in the daily practice of the educators.

Education departments that are rated as not being research centers is a direct consequence of not having published evidence of the complex processes that are produced when planning, designing, implementing and evaluating an educational action. Despite this, there are other education departments that have decided to make explicit the fact that research is inherent to their work. Strategies to do so are naming the department as "Research and Education" or creating a Research Center for Learning in the department.

Naming the department "Research and Education" is a strategy that doesn't necessarily need to be established through theoretical premises. It's "a pragmatic demand in its contextual sense, that paves the way to models like the election of priority audiences, the function distribution and the staff structure" (Fernández, 2007, p.19). Research is about asking ourselves questions, outlining goals, evaluating methods and processes to carry them out. The name "research" in an education department only highlights something that as a matter of fact happens in every museum, every day. When an education department wants to know about the school teachers' needs when planning a museum visit, they "survey the teachers that they work with and look at all materials, interview us, interview teachers, and she [comes] back with a report, an evaluation of the school program" (Harper, 2013). Making projects that include in the budget an amount of money for research is also a way of highlighting that research processes are part of the daily work of the museum educator. Furthermore, having funding for them, makes these projects "fairly well documented. In these research studies you can see the different things that have been done and they are fully documented" (Kanatani, 2013). "The procedure or general model for research can be characterized as a spiral model where any result opens new perspectives and generates new pieces of research" (Calaf, 2009, p.163). Making explicit these processes would help museum education reach a higher status in the wider community of museums and academic

entities.

As for the possibility of creating a Research Center at the museum, the most relevant case is Tate. On 9 October 2014 the Tate Research Centre: Learning was launched. It joined five other well-established Tate Research Centres, and built on Tate's internationally recognized learning program and close connections to external partners in higher education, visual arts and arts education (Tate.org.uk, 2016). It is a priceless tool for reading about the research on learning. Furthermore, it shows that institutionally, learning activity is considered a reflective practice that is important enough to have a specific center at the museum.

The kind of research that is being carried out in museums is sometimes immersed in the qualitative-quantitative debate. "The consensus in this kind of debate comes with the acceptance of being two complementary perspectives" (Calaf, 2009, p.158). In museum education "we are all working with human interaction" (Bessa, 2013). However, when justifying a project, what is usually requested by funders is "just the numbers. But what actually happens is the quality of the experience, and it will be much more exciting for you to sense someone here, to experience that and see the challenges and see the work that has been put into it" (Bessa, 2013). In trying to capture the qualitative aspects of museum education research, many educators write about their daily discoveries so that they have "a whole narrative of what happened" (Bessa, 2013). After having been working on a long term project, this process allows you to go through these discoveries and compare them. In this way educators can map the impact of their programs. Usually we think that only quantitative research is worth capturing for justifying educational actions. But "there are other ways to measure: like the stories, the documenting, the archiving. We just need to be more imaginative in the way that we track things and value things" (Woon, 2013).

What D'Amico (1966) called "research in action" might still be considered one of the most valued processes of research: the one that is produced day by day in many museums by educators and visitors. He considered that there was "a goldmine of this research available" but that unfortunately it wasn't effectively recorded and distributed" (p.31).

However, doing practice-based research is not enough in itself because as Stenhouse (1975) pointed out, research should be both systematic and public. Skills of recording, publishing, or otherwise communicating the understanding that derives from practice-based research are also important. (Xanthoudaki, Tickle and Sekules, 2003, p.3)

All these experiments in research in museum education need to be better known and shared. However not all museums have a platform to do that. With that in mind, the museum education archive would serve as a common platform, no matter what the museum size, country or typology is. Even if museum contexts are different, the questions educators ask

themselves are the same. If this knowledge on the practice is not shared, we are missing an opportunity to be more knowledgeable of the possibilities of our institutions. For that purpose we need to "articulate a vision of an ideal world, free of obstacles and constraints" (Zorich, 2008, P.13). The institutions produce a lot of information around research that needs to be made accessible. "It has to be a place for establishing connections" (Coca, 2014). This would allow us to establish connections and intertwine common references. We conceive the museum education archive as a scheme that could potentially produce connections between museums with similar interests and projects.

Research has often directed itself to the path of memory. Maybe this is something inevitable because of the historic calling of the museum. The archive constitutes one of the most powerful tools for structuring history. However, the archive as a digital object needs a physical encounter to discuss the nature of the research that has been included. For that reason, also the events as a format for the archive has as one of the main goals the questioning of the methods and strategies for museum education.

Finally, evaluations are something that have been considered important to be included in the archive. Some people might "get threatened by the idea of an evaluation. It's part of research. The next section deals specifically with evaluation and the role that educators think it might play in the museum education archive.

3.3.3.6.1 Evaluation

It is not the purpose of this research to give an in-depth description of the different evaluation techniques or their evolution. However, evaluation reports are one of the documents that have been pointed out to us as something that could potentially be part of the museum education archive. For that reason, in the following lines we include the insights of some people who deal with evaluation processes in museum education.

There is a widely spread confusion based on the idea that the only way museum education departments do research is through the evaluation of their activities. This assumption lies in the fact that evaluation translates most of the times into a written report. As we have discussed before, there are many ways in which museum education departments do research and only a small part of it is what we call evaluation. So as to achieve the goals of museum education departments in terms of having an appealing proposal, developing it and enhancing the visitor experience, evaluation is just a tiny piece of the jigsaw puzzle.

Evaluation is the assessment of the goals of an activity and its accomplishment in the practice. Most museum education departments believe in its usefulness as a concept. They are always "checking on how it went, what could they do to improve" (Harper, 2013). They are always asking themselves these questions. The way in which museums have carried out their evaluations has changed over the years. "The change is basically from quantitative to qualitative" (Moreno, 2013).

In principle, there are many ways of evaluating an activity but "research around visitor studies and heritage spaces are framed in the interpretation of the behaviorist paradigm. It is accurate to say that it seems hegemonic when approaching a visitor study" (Calaf, 2009, p.99). There is a tendency to use evaluation and visitor studies as synonyms given that the problems both fields address are similar.

Although it is believed that evaluation techniques that evolved to study learning from a behaviorist perspective have many strengths, there is a need to refine those techniques and to create new ones that are more aligned with the assumptions underlying the constructivist learning model. Some authors criticize that the reason behind evaluating the activities can be found in the pressure of the institutions and the power associated to statistics. "The statistics that only deal with quantitative data are irrelevant and their contribution to clarify real issues is useless. They can be cleaned up worryingly easily" (Díaz, 2008, p.27). In an evaluation you can pose your questions so that the results give a very optimistic view of your activity. But education departments are not interested in this "unless they want to get some support within the institution or the endorsement of a partner" (Moreno, 2013). A general conclusion is that "researchers of past studies of museum learning have found it difficult, if not

impossible to document evidence of learning in museums" (Xanthoudaki, Tickle and Sekules, 2003, p.18).

Attendance figures are valid in many cases when economic impact, resource generation, publicity distribution etc. is needed. However, only with great difficulty can these figures support a strategy in which the qualitative data should be more important than the numbers: it is necessary to make a difference between what social outreach is and what enrichment from institutional justification of the educational actions is. "It is very difficult to evaluate the goals of an activity with a survey" (Martínez, 2013). Even if there is a broad understanding of the fact that evaluating is important, educators recognize that "they lack the right tools for asking the audience and really receiving an honest answer. It is easy to anticipate the answer the audience will give to a questionnaire" (de Frutos, 2014).

Despite existing unsatisfactory experiences of evaluation, there are some successful experiments in trying to make evaluation more qualitative and useful for the educators' work. This happens when the evaluation is less formal and more about the educators' observations and the discussion of their programs in a safe non-judgmental environment. If somebody decides to talk to the education colleagues about something they want to solve, evaluation is somehow on the go. "It's a lab so that's a kind of an assessment. It is a way of finding out what we are doing well or what we can improve. What others think and what others know. There are many ways we try to find out who we are, how we are doing" (Harper, 2013). Educators find they need to use reflective practice to understand how the audience changes, and to explore and experiment with a number of different methods for articulating their growth. "There are different forms of evaluation depending in great measure from the funding reserved for that purpose, they can range from very extensive to very concise" (Kanatani, 2013)

A key factor when considering an evaluation is looking at who is carrying it out and for what purpose. Sometimes there are external evaluators hired by the museum, other times they can be researchers for the university that want to write about the museum's practice, or the museums can have a position dedicated to this task. When the evaluator is external, it is sometimes criticized that they don't see the project from inception to conclusion, they just see the final part and evaluate it. Educators manifest having had problems with external evaluators because of assumptions based on their previous experiences and not seeing the specific context of the museum. "You cannot really compare two museums. Can you say that the Louvre and the Prado are the same thing? No, they aren't. They are different because of the collection, because of the building, but mostly because of the audience" (Bessa, 2013).

On the other hand, there is an added value if the evaluator is external: "they bring things from other contexts and things that could have been evaluated before. The fact that the

evaluator works in a department can only limit the vision of the evaluator" (Ovejero, 2013). Furthermore, most museum educators would value it as positive having a person in the team devoted to doing evaluations of the activities (Ovejero, 2013). What is necessary, no matter if the evaluator is part of the education team or external, is that he or she is involved from the beginning. He or she needs to know its precedents, how the project has developed its goals. This way, when evaluating he or she will count on all that genesis and reasons behind the activity. He or she will have a reference for evaluating that project.

The educational community can gain from research done by researchers who are not necessarily themselves educational practitioners, or who are working in a contingent field characterized by a wide cultural perspective. Then, ideally, practice will be informed both by the substance and the methods of applied educational research. This concept usually implies a relationship in which educators need the skills of reading or listening to other people's research, judging its value and perhaps applying its lessons. (Xanthoudaki, Tickle and Sekules, 2003, p.3)

In evaluation, we face the same problems as in general research. Not all evaluations have been preserved or even written or documented in any way. "There is a lack of time to really materialize projects and we struggle to have it done" (Moreno, 2013). "The fact that there is nothing written doesn't mean that the evaluation work hasn't been done" (Martínez, 2013). However, this fact makes it very difficult to broadly share what has been done.

Considering the importance that evaluation has for the process of improving practice, it is a very interesting document to have in the museum education archive. However, not all museums feel comfortable sharing that documentation because it is sometimes produced for internal use. "It is working material" (Martínez, 2013). Furthermore, not all museums consider that what they produce as evaluations meet the level of quality that would be expected. "Evaluations need to be planned, professionally and with a rigorous analysis of the results, according to the reasons for doing it" (Moreno, 2014). If it is not the case, museums prefer to keep them unpublished.

However, sharing those evaluations is believed to be "a responsibility towards the field specially if there is a method that meets the education departments' needs" (Moreno, 2013), so that the education departments can try those methods in different contexts. Issues concerning evaluation are usually shared. Having a platform that permits seeing how other contexts deal with the same difficulties would definitely help in achieving a new understanding of evaluation of educational activities in museums. The museum education archive needs to serve that purpose.

3.3.4 Conclusion: Legitimizing museum education

Adopting the paradigm of legitimation enables realist writers to highlight their works' consonance with the larger archival discourse of the age. In this operation, what matters is the presentation of the novel's defining traits as elements belonging to a veridical discourse. By referring to the prestigious institution that helps the nation state to know the past, define its subjects' identities, and ascertain the legitimacy of individual claims to private property, practices such as storing records in the text, shaping the textual structures after the archive, and anchoring plot turns to the discovery of archival documents support the novel's claim to truth. (Codebò, 2010, p.50)

Archives are tools for legitimation. Writers in the nineteenth century realized that narrating from the archives' identities not only legitimized their stories but also made their characters emerge from obscurity, as they were bathed in truth thanks to their archival origin. What is archived has the status of "veridical discourse" as well as the status of a discourse worth keeping.

Museum archives document the history and development of the institution: its collections, exhibitions and programs, as well as register the contribution of people and groups that have some sort of relationship with the museum, whatever its nature ("Archivos de museo - su funcionamiento", 2016). Most museums own their own archives where all these functions are performed. It is undeniable that education is part of the development of the institution and plays an important role in the history of museums in its relationship with its audiences. We think it is understandable to wonder why not all museum archives hold a collection on education or, in the cases in which there is one, we cannot help but ask ourselves why this collection is not usually catalogued at the same level as acquisitions, exhibitions or even stores and restaurant.

Archives as we have seen in the previous chapter collect the pieces from which history is built, but they don't preserve history itself: they preserve the pieces of what the institution has considered important to preserve throughout the years. Archives hold the memory of institutional priorities. If education is not included in the archival collection, is it because education is not a priority for the institution? Is it because education doesn't deserve the legitimation the archives grant to other activities within the museum?

This is the question many researchers ask themselves after trying to track down education history in a museum archive. It is true that the nature of the educational activity makes it very difficult to materialize, document and archive. But it is also true that education history in museums is long enough for archives to have found practical solutions to this situation by now.

Whatever the reason, museum education doesn't have the level of legitimation of other museum activities. The groups that have institutional power, with the aim of consolidating their position, elaborate a layer of legitimations. These legitimations are the ones desired for new generations to learn so as to preserve the institutional order. There are different levels of legitimation:

The first level is related to the level of linguistic objectivation of human experience. This is the case of the transmission of a parental vocabulary. For example, a child who is told that a girl is his cousin, the child is then able to establish a relationship of kinship (Torres, 2005, p. 22). When in this chapter we talked about the lack of a Thesaurus for defining and categorizing the museum education activities, this has a consequence in how museum education is not legitimized at the first level. We haven't even developed a common vocabulary so as to establish relationships of kinship between what each institution does. Sometimes this relationship cannot even be established within the same institution.

The second level of legitimation contains theoretical proposals in a rudimentary way. This can be shaped as explanatory pragmatic diagrams and they are related to specific actions. This is what we tried to create when explaining the museum educational theories from a practical point of view through three different stories that had their own diagram as a representation: the spiral, the pendulum and the mesoamerican model (3.1.3 How does the museum think the visitor learn?).

The third level of legitimation corresponds to explicit theories in which a corpus of knowledge is differentiated and ends up being the findings that the institutional group settles to justify itself. In museum education, we have the consultative organs (EdCOM and CECA) and those theories that have informed museum education.

The symbolic universes constitute the fourth level of legitimation. These are theoretical models in which meaningful zones are integrated and embedded into each one of the institutions present in society. This way the whole society understands its meaning. The symbolic processes are referred to realities that transcend the daily experience. They allow us to put history in order and allocate all collective events inside a unit that includes past, present and future (Berger & Luckmann, 1984, pp.122-125). Even if many attempts have been made in putting museum education history together (many of them have been referenced in this text), these attempts haven't transcended to society at a symbolic level.

In all this process of legitimation the specialists play an essential role: those people who own the knowledge and skills and that everybody recognizes as such. These specialists are those whose advice is requested when asking for advice and help. The specialists' legitimation is acquired in the measure in which theories are known and shared.

A museum education archive can easily be defined as a place for sharing and preserving these theories. Archives in its capacity for legitimation can make a huge contribution to museum education. Not only can they improve the museum education visibility but they can also place the profession at a higher level of legitimation with consequences for the present and future survival of it.

3.4 Conclusions to the Referential Framework

I want to propose an important addition to the areas of study represented in the new Learning Center, an Art Education Learning Center, for making available experiments and research produced by outstanding educators and by schools and colleges here and abroad. A large number of important studies have been done on creative growth and on teaching methods by such pioneers as Lowenfeld, Guilford and Munro, and currently by a variety of younger scholars and artist-teachers where work has been supported by federal and private funds. A vital part of these studies is the visual material including two and three dimensional work created by children and young people; resource material, the works of professional artists used by teachers in their teaching of creative work, appreciation and history. Most of this visual material is now published in works, in graduate theses and original art owned by the researchers. A most significant contribution to education could be made by reproducing this material in slides, film strips and films and making them a part of the study center. An added sound track or printed captions would make them compact units for self-study. (D'Amico, 1968)

We have seen this quote by Victor D'Amico in a previous chapter but we read it now in a different light. In 1968 Victor D'Amico proposed to MoMA the creation of an Art Education Learning Center, "for making available experiments and research produced by outstanding educators and by schools and colleges here and abroad" (D'Amico, 1968). This proposal was ignored because the museum policy on education was about to change towards a more academic approach. However, what he did was to take all the materials he had and create his own personal archive of museum education that included his and other people's experiments. After his death in 1987, his materials ended up at Teacher's College in Columbia University and it wasn't until recently when Wendy Woon, Deputy Director for Education brought his papers back to the MoMA. Finally, D'Amico's intention had a happy ending: his archive is now available for whoever wants to know about him.

However, when Victor D'Amico's proposal was ignored he wasn't stopped by it. He didn't wait for the institution to endorse his proposal. He did what he thought was right, probably moved by the love for this profession.

His love for this profession and the love of many others have made it possible that in this thesis we have been able to attempt to discuss basic issues on museum education, how the institution considers education, what the educational principles of museums are and how the museum thinks the visitor learns. These discussions have led us to realize the width, depth and dangers that exist in the gap between theory and practice of the profession.

Considering the features of this gap we have considered the archive as a suitable tool for building bridges between theory and practice. Archives can have many shapes and hold many different discourses. They can be the one-sided opinion of the institution, but they can also be a place for exchanges. In the many shapes the archive can take, we have found a place where the purpose of museum education and the possibilities of archives meet. In this common place, using objects to allow multiple interpretations is what boosts the energies towards making a proposal.

The proposal is to make a museum education archive. While the proposal has been made before, we know of few examples where this has led to a specific materialization. For this reason, it was necessary to talk to museum heads of education, educators, holding discussion groups and theorizing what the museum education archive should be like. If something has been clear in this process, it is the reasons why it is extremely difficult to document and archive learning experiences: the lack of time, lack of institutional backing in a task like this, the ephemerality attached to these experiences, the lack of recognition of the necessity on the part of the hosting institution... all these situations not only ruin the possibilities for building a museum education archive, they ruin the possibility of legitimating museum education.

We, museum educators, cannot wait for the institution to realize that the preservation of museum education experiences is a priority. We know it is, because we know how important the human experience at a museum is. We can call it education, mediation or simply social welfare. It doesn't matter.

We have to take action if we truly believe this legacy is worth preserving. Above anything else because we believe we have to archive museum education experiences, not for the future but because we owe it to ourselves. It is for us to be better at our jobs. A museum education archive is a tool for reflecting and challenging our own assumptions.

In the next chapter of this thesis, we follow the example of Victor D'Amico. We cannot wait for all the profession's difficulties to be solved to start building a museum education archive. We take into account all that had been presented in this referential framework and translate it into a practical archival experience.





4

Empirical framework

4.1 The meCHive Protocol

4.2 The Prototypes: meCHive
Online Platform and Events

4.3 Tate's Case Study

4.4 The Pedagogical Museum
for Children's Art's Case Study

4.5 Conclusions to the
Empirical Framework

Images:

Torres, S. (2016) Empirical framework Collage including the following images:

Tate (1983) Performance Songs & Proverbs of William Blake. London: Tate Archives

Tate (1973) *Kidsplay I*. London: Tate Archives

MuPAI (2013) *MuPAI at your school: Light painting*. Madrid: MuPAI Archive

4 EMPIRICAL FRAMEWORK

After having studied the Referential Framework there is a fact that leads us to configure the referential framework. This fact is:

There is no global protocol for archiving museum education experiences. For that reason, in this empirical framework, the first thing we need to do is to create a protocol.

There is no archive that meets the needs established by educators and potential users. For this reason, the second thing we need to do in this empirical framework is to create a prototype of the archive, following the protocol's guidelines. Before going any further, we have to test if the prototype matches what the protocol marked as features for a museum education archive to be useful for the field. If the prototype doesn't match the features of the protocol it will be considered invalid, and another prototype will have to be created.

Once the prototype is validated, we need to focus on what is stated in our hypotheses:

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Pedagogical Museum for Children's Art to others.

and

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Tate to others.

In our hypotheses there are two cases in which the prototype needs to be tested as a tool for improving both visibility and meaningfulness of the educational activities of two education departments: Tate and the Pedagogical Museum for Children's Art. Testing the museum education archive in these two case studies will give us enough evidence to confirm or deny our hypotheses.

Without further ado, we will proceed to develop the sections of this chapter.



Table 6 Torres, S. (2015) *The meCHive protocol*. Madrid: Personal Collection

4.1 The meCHive protocol

As museum education has developed as a field of study, efforts have been made to record its history and to establish a research agenda to strengthen its position as a discipline in the wider work of museums. However strong these efforts have been, the situation of the field (history, identity, purpose) is not as developed as it should be.

To improve this situation, we present the meCHive protocol that specifies itself in a set of six requisites that, according to the different museum education community members, a museum education archive should have.

PARTICIPATION: The museum education archive has to be participatory so that it works as a place for exchanges rather than a deposit of information.

We define a participatory as a platform where users can *create*, *share*, and *connect* with each other around content. *Create* means that users contribute their own ideas, objects, and creative expression to the institution and to each other. *Share* means that people discuss, take home, adapt, and redistribute both what they see and what they make during their visit. *Connect* means that users socialize with other people who share their particular interests. *Around content* means that visitors' conversations and creations focus on the evidence, objects, and ideas most important to the programs archived.

The true value of a participatory archive is not only determined by the amount of time and money that it means for the participants but by the social value it produces when building relationships in a community and the educational value of offering experiences for the capabilities and development of the participants.

This concept goes in line with the ethos of museum education when promoting a dialogue between visitors around objects, in a constructivist approach for personal knowledge construction.

Ideally, this platform would not only allow for one institution but many.

VISIBILITY: The archive has to contribute to give visibility to the museum education profession and help in the understanding of it.

In the course of our research we quickly realized that museum teaching is a century-old practice without a history to call its own. This history deserves to be widely known. To make this history easier to spread, the archive has to provide the scaffolding needed for anyone to have an accurate amount of information based on museum teaching experiences.

Authorship needs to be discussed in each museum contributing to the archive, as it belongs to each museum's idiosyncrasy. We understand that recognizing the authors of an activity is considering museum educators as cultural producers with their own personal production. As not every museum sees their educators as such, the archive must respect the diversity of approaches to authorship.

The archive not only has to help individual educators and institutions to learn from what others are doing, but will also have to provide information to society in general.

FORMAT: The archive has to promote the idea of being a place for exchanges through its format: the online archive and the event.

It has to be global, cheap and timesaving.

In spite of the calls for more emphasis on education and communication during the last decade, user and use perspectives have received little attention in archives. Both the prevalent historical-technologist paradigm of archivistics and the more recent scientific-informational paradigm have taken as a premise that an archive is what it is, and the role of users and user education is limited to learning and using the resources as they are (Huvila, 2008, p. 25). This archive would work as a common platform where different museums can upload information concerning the programs they are implementing.

The online format, framed in the Web 2.0 is a new way of introducing the necessary intelligence in the web. This way, the user is included, developing a true semantic web where knowledge can be articulated around the connection of human beings as nodes.

On the other hand, the event as a format provides for a physical place to discuss, challenge and share archival content in a direct manner.

Both initiatives need to be aware of its users' needs and their generalized lack of time. For that reason, formats have to be agile and timesaving, as well as cheap in their construction and maintenance.

It also needs to be able to host museum education experiences from institutions with different features, sizes, and contexts.

AUTHENTICITY: The archive has to be considered a reliable source of information. To avoid risks of institutional instrumentalization of the activities, the archive has to be an independent repository.

Trusting the materials in the archive as a reliable resource is one of the key issues that need

to be addressed when contrasting the contributions of the participants. It is a tricky subject given that in a participatory archive, trust works in two directions: from the archive to users and from users to the archive. The archive has to trust its contributors and the users need to trust the archive.

TRAINING: The archive needs to serve as a training tool.

The museum Educator ideal training has been a key issue, since the origins of the profession. A museum education archive would represent a change in the way we communicate about content. The sources for training in the museum education courses are usually publications and practical experience but rarely archives. The museum education archive adds to all the previously mentioned materials, a primary source of information that allows for a more personal construction of knowledge.

RESEARCH: The archive has to be both able to host research projects and to encourage new ones.

In museum teaching, the value of the instructor's research is its potential to provoke a variety of interpretations. Research can help us measure the impact of past projects and advocate for future initiatives. It helps us articulate and share what worked and what didn't. For this purpose, the archive will serve as a place to locate our research to be shared.

In this project sharing, opportunities for collaboration will arise as the aims of different institutions converge.

4.2 The prototype: meCHive Online Platform and Event

4.2.1 meCHive as an Online Platform

4.2.2 meCHive as an Event

4.2.3 Evaluation: Does the meCHive prototype answer to the features created in the meCHive protocol?

4.2 The Prototype

meCHive Online Platform and Event

Having defined the meCHive protocol, it is necessary to analyze the viability and suitability for the museum education field. With that in mind, we design, create and evaluate a prototype that includes all the features above outlined. The theory of the museum education archive needs to be put into practice through a prototype that hosts two case studies: Tate and the Pedagogical Museum for Children's Art. These cases have been chosen because they represent two oppositely different realities:

	Tate	Pedagogical Museum for Children's Art
Museum Size	Big	Small
See number	multi-site (Modern, Britain, St Ives and Liverpool)	single-site
Amount of educational activity	High	Low
Educational history	Since 1914 (long)	Since 1981(short)
Museum type	Art	Pedagogical
Based in	United Kingdom	Spain
Owns an archive for education	Yes	No
Museum paradigm	Anglo-Saxon/European	European

Table 7 Comparative between Tate and the Pedagogical Museum for Children's Art's museum features

All initiatives in the building of the prototype answer to specific ways of participation, encouragement of making visible the profession and training, ways of approaching authenticity, research and format. In the following lines, we give a general overview of it.

The active participation of the archive user supports the experiences of a multi-directional content, a content that represents the diversity of possibilities that can arise when working with users of different interests and appreciations of what the experience in a museum is. The meCHive prototype

in both online platform and event connects different users that act as content creators, distributors, consumers, critics and collaborators. This implies that the archive cannot guarantee the consistency of the experiences included in the archive. However it presents a chance to get to know the diversity of visions of the learning experience at the museum.

Supporting participation means trusting in the abilities of users as creators, remixers and content distributors (Simon, 2010, p.ii). This means that during the project's life-span we need to be open to the change in the initial intentions that, as the project develops, might change in scope, making room for new ones. These will be a product of the evolution that the project is undergoing through the presence of different agents. We consider that the project keeps being meaningful as long as it contributes to construct more fluid relationships between educational communities, different museums and any other agent connected to the museum institution.

In designing the meCHive prototype three features of the participatory archive as described by Huvila (2008, p. 15) are key: radical user orientation, decentralized curation and the record's contextualization.

Radical user orientation.

The radical user orientation concept is based on understanding that users in a broad sense enrich the knowledge about the archival materials and offer a more complete view than the one that the archivist alone can offer. For that reason, the access to the archive must be equal to both the users and the people managing the archive. Trusting the users is vital for allowing them to make changes in the archive.

In most traditional orientations, the archival system is built without the collaboration of the users. The radical user orientation assumes that from the beginning of the idea of building the archive, the participation starts. Given that it is impossible to include all of the users in the design and construction, in the meCHive prototype, the users have been present through the celebration of discussion sessions and surveys with the users (3.3.2 Imagining the Museum Education Archive). The result is a prototype in permanent beta phase. This produces on one hand certain instability in the platform and event celebration given that changes are made on the go and according to users' requests: but on the other hand, it breaks the institutional rigidity that is commonly attributed to archives and in which the organization remains unaltered from its inception.

Apart from this user radical orientation, the meCHive prototype has the possibility of a more traditional participation, commenting the contents without having to alter them. It is up to the users to decide what role they want to play in the archive.

Decentralized curation.

The decentralized curation in the meCHive prototype refers to the shared responsibility in selecting what objects need to be archived. The users as a collective give a deeper view of the elements that need to be preserved for being more representative of the museum education activities. The notion arises from the idea of counting on knowledgeable users of the archival collections so that they contribute with their new and improved descriptions, translations, summaries and relationships between elements of the archive. The tools for commenting, social networks, or sites for sharing images and videos contribute to decentralizing the curation. Furthermore, these tools can be used to work directly on the objects in between the users and the archive.

One of the main risks in decentralized curation is that as a consequence of the control by the participant and the contents, there is a lack of coherence and stability in the archive. But again, this risk also contributes to coping with the traditional rigidity of centralized curation.

In the meCHive prototype, users-creators are professional museum educators, educators in training, artists and students. Depending on their level of engagement they have contributed in decentralizing the curation of objects..

Uploading information to the archive

The main tool for this decentralized curation was the direct contribution to the archive through a GMAIL account. If the museum doesn't have a gmail account or prefers to have an account strictly for the archive, we create an account and password for them (Illustration 42)



Illustration 42 *Uploading information to the archive: Gmail account.* Screenshot

Then, the meCHive project invites that account as a new author (Illustration 43).

Permissions

Blog Authors












	Thyssen-Bornemisza Museum	thyssenmechive@gmail.com	Author	✕
	MuPAI	mupaimechive@gmail.com	Author	✕
	Decorative Arts Museum	artesdecorativasmechive@gmail.com	Author	✕
	MoMA	momamechive@gmail.com	Author	✕
	Telefónica Foundation	telefonicamechive@gmail.com	Author	✕
	Bronx Museum	bronxmechive@gmail.com	Author	✕
	The Phillips Collection	philipsmechive@gmail.com	Author	✕
	museo botero	boteromechive@gmail.com	Author	✕
	Mechive Vega	mechive2013@gmail.com	Author	✕
	meCHive	storresvega@gmail.com	Admin	
	Tate	tatemechive@gmail.com	Author	✕

Illustration 43 *Uploading information to the archive: granting permission to publish.* Screenshot

When the author is invited, they automatically receive an email making the invitation official (Illustration 44).

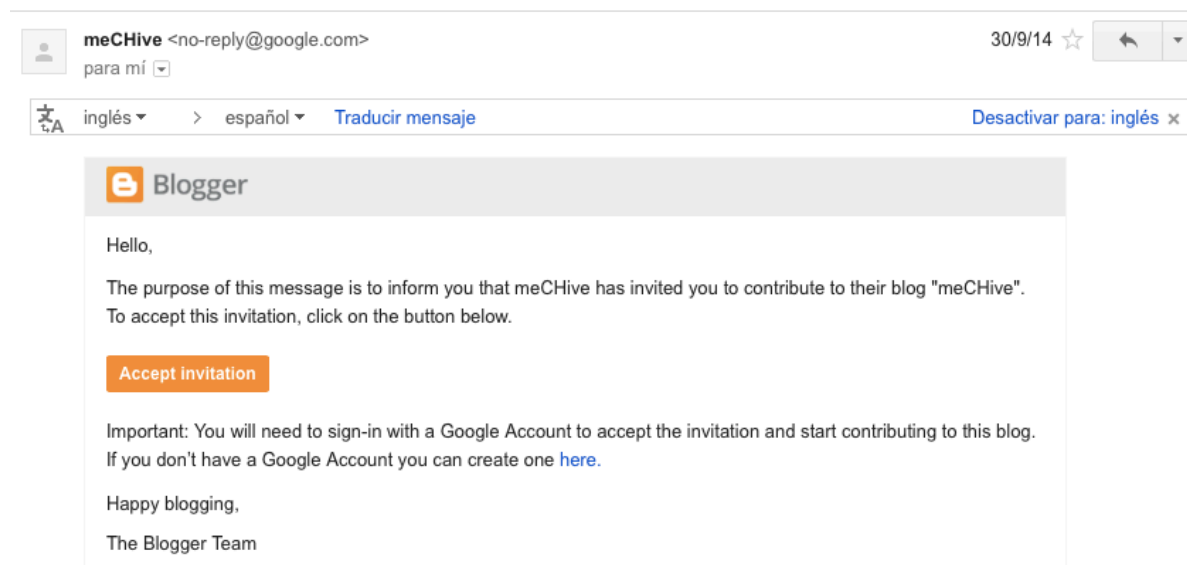


Illustration 44 *Uploading information to the archive: Invitation to publish.* Screenshot

If they hit on "Accept invitation", they only have to open the app menu of gmail and click on "Blogger" (Illustration 45).

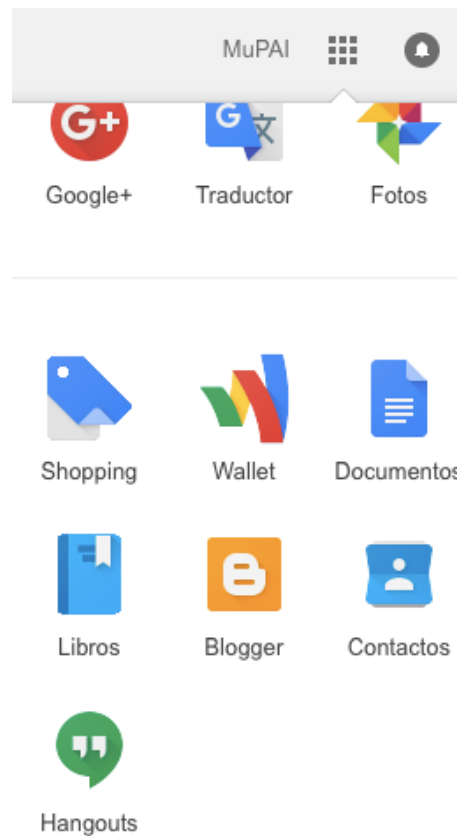


Illustration 45 *Applications menu: hitting on "Blogger"*. Screenshot

After clicking on blogger, the following dashboard will open (Illustration 46).

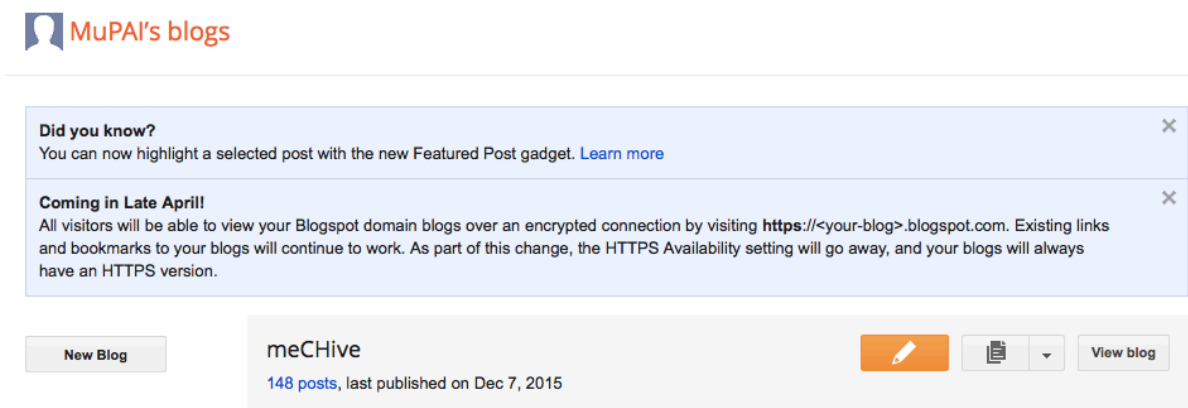



Illustration 46 *Uploading information to the archive: Blog dashboard*. Screenshot

There, the user can edit their previous posts or create a new one. If deciding to create a new one, a template will open so that the author can follow the same structure as in the rest of the elements on the archive (Illustration 47).

meCHive · Post

Compose HTML 

week period and beforehand, in the opening week, the Tate was, in the words of a national newspaper "swamped by little children".
 durante un periodo de cinco semanas y anteriormente, en la semana de apertura, la Tate estaba, en palabras de un periódico británico, "inundada de niños".

MUSEUM / MUSEO	Tate Gallery
DATE / FECHA	1973
ORGANISER / ORGANIZADOR	Department of Exhibitions and Education
FORMAT / FORMATO	installation
AUDIENCE / AUDIENCIA	children
PRICE / PRECIO	free
SPONSOR	no
WEBSITE	no

ARCHIVE / ARCHIVO		
ITEM OBJETO	DESCRIPTION DESCRIPCIÓN	HOW TO ACCESS THIS ITEM CÓMO ACCEDER AL OBJETO
Photographs	This set of photographs show children interacting with the installation.	Tate Archives (Tate Britain) 27 Aug - 06 Oct 1973 KIDSPRAY 9 b&w photographs of children participating in the exhibition. (Transferred from the Press Office, Apr 1989)

Illustration 47 *Uploading information to the archive: Capsule template.* Screenshot

The authors can edit what they publish, see what other publish and publish new capsules of information. They can also save capsules of information that are in progress as Drafts (Illustration 48).

<input type="checkbox"/>	MuPAI: publicaciones RESEARCH	MuPAI	0	76	10/12/15
<input type="checkbox"/>	MuPAI: Thesis RESEARCH	MuPAI	1	60	10/12/15
<input type="checkbox"/>	MuPAI en la ciudad / Mupai and the city	Draft	0	66	9/30/14
<input type="checkbox"/>	MuPAI: compluCINE	Draft	0	61	9/30/14
<input type="checkbox"/>	MuPAI: Vacaciones de Cine / Cinema Holiday	Draft	0	61	9/30/14
<input type="checkbox"/>	MuPAI: Colorful Holiday / Vacaciones de Colores	Draft	1	89	9/30/14
<input type="checkbox"/>	MuPAI: MuPAI en la ciudad/ MuPAI and the city FAMILIES, GUIDED TOUR, WEEKEND, WORKSHOP	MuPAI	0	51	10/13/13
<input type="checkbox"/>	MuPAI: MuPAI en tu cole / MuPAI at your school SCHOOLS, STUDENTS, WORKSHOP	MuPAI	0	44	10/13/07

Illustration 48 *Uploading information to the archive: posts' list.* Screenshot

The authorship appears in the label of the capsule of information. Furthermore, all contents can be organized through authorship if the users so wish (Illustration 49).



Illustration 49 *Archive's capsules organized by Author*. Screenshot. Retrieved 11 March, 2016 from: <http://mechive.blogspot.com>

It may seem complicated the first time but this is a very practical and efficient way of decentralizing curation.

The meCHive platform itself has the status of another user and administrator. This means that as meCHive, the archive can publish but also edit others' capsules of information.

Records contextualization.

The archives have put an emphasis on the context through the basic principles of the discipline like the *provenance* and the *original order*. The meCHive prototype in its creation has considered it important to discuss not only the documents' context but the archive context. Its creation process and the challenges found are discussed as part of the context of the archive.

Creating an archive for many institutions to be part of requires special care when contextualizing their records. On one hand the organization structure needs to be standard so that users can navigate from institution to institution without seeing different templates. On the other, each museum education team has its own identity and purpose that needs to be reflected in the archive.

For this reason, the process of collaboration needs to be clear for all concerned so that the contextualization is accurately represented in the archive.

Collaboration generally refers to the process in which two or more groups work together towards a common goal, sharing knowledge, information and resources. To observe this process from a general perspective, Zorich (2008, p.10) recommends us to see it as a continuum. A diagram explaining it is represented below:

CONTACT » COOPERATION » COORDINATION » CONVERGENCE

As events move from left to right of this continuum, processes become more and more complex and the effort investment is higher. However, the likely rewards are bigger. We describe how these stages have taken place in the archive and how the records contextualization has benefited from it:

Contact

Building the meCHive prototype starts when getting in contact with groups whose interest in the project might be high. Then we start a dialogue, we explore common grounds and necessities. This works as an entrance hall for future action. In these first conversations we study the potentialities of certain activities that establish the origins for a shared trust. This shared trust altogether with the common aims and designation of each participants' roles. This represents the scaffolding for fruitful relationships to be built. In the meCHive prototype building process this part is key given that the relationships with participants that at some point represent a possibility of collaboration is essential for this project.

Apart from all the interviews held to define the protocol (See 3.3), there has been a deeper contact with the two institutions that constitute our case studies: The Pedagogical Museum for Children's Art (Madrid) and Tate (London).

- We contacted the Pedagogical Museum for Children's Art thanks to the Complutense University scholarship that allowed us to spend four years developing this project. This scholarship was to be enjoyed at the Art Education Department, in the Faculty of Fine Arts at the Complutense University of Madrid. The Pedagogical Museum for Children's Art is part of the Art Education Department. In fact, our working post was literally inside the museum. The contact phase as a result was intense from the beginning and records contextualization an efficient process given that the people cleared up whatever doubts we had on the museum activity.

- Tate. We contacted Emily Pringle, Head of Learning Practice and Research, and Paul Steward, Learning Research Assistant from Tate in May 2014, after reading about the Tate Research Center: Learning and their interest in museum learning legacy and searching the Archive online catalogue

looking for educational materials. Given the interest of its materials, we requested spending three months at Tate to study the archive as an organizational structure for educational materials. A month later our request was approved and in January 2015 we arrived in London and started contacting the Learning convenors and archive staff to contextualize the records at Tate. The research stay was extended for 3 more months which gave us the opportunity to have a broader records contextualization.

Furthermore, a close contact has existed with potential museum education archive users that belong to the students groups of the Master's degree in Art Education in Social and Cultural Institutions at the Faculty of Fine Arts (Complutense University of Madrid) during three academic years.

Cooperation y coordination

During the cooperation phase the group work became essential and all elements needed to know what they had to do. Cooperation and coordination was based on formal and informal agreements between groups to achieve a common goal. In this continuum, there was no need for one stage to end for the next one to begin. The coexistence of stages is an inherent characteristic of the process. In this prototype building we could see this constantly. While some participants were still in the contact phase, other were in the process of cooperation and coordination.

Cooperation and coordination phases with the previously mentioned groups established itself in each case when:

Pedagogical Museum of Children's Art.

- + It was agreed that the documents belonging to the educational activities carried out in the museum would be part of the online archive.
- + It was agreed that the meCHive events would take place in the space of the museum.

Tate.

- + It was agreed that during six months a research stay a study of the existing the archival system for educational materials would be carried out.
- + It was agreed that an event would be held to discuss the museum education archive with the education staff.
- + It was agreed that some of the materials of the Tate archive could be uploaded to the online archive.

- Students of the Master's degree in Art Education in Social and Cultural Institutions at the Faculty of Fine Arts (Complutense University of Madrid)

+ It was agreed that on a voluntary basis, students would take part in the meCHive events with the purpose of participating in the archive from its inception.

Convergence or co-creation

This part of the continuum was settled by agreements. We can define this moment as the one in which two or more groups stop exchanging information to start creating something new. This is a convergence or co-creational moment.

The collaboration continuum has its final station convergence. In it, a function has achieved a certain level of depth and is assimilated by all parts. Again, trust amongst the members of the collaboration or co-creation is a key requirement. The meCHive project has arrived at certain point of co-creation but many relationships with participants are still in previous stages.

Pedagogical Museum of Children's Art.

+ The documents belonging to the educational activities carried out in the museum are part of the online archive.

+ The meCHive events took place in the space of the museum.

Tate.

+ During six months a research stay a study of the existing the archival system for educational materials was carried out.

+ An event to discuss the museum education archive took place.

+ Some of the materials of the Tate archive were uploaded to the online archive.

Students of the Master's degree in Art Education in Social and Cultural Institutions at the Faculty of Fine Arts (Complutense University of Madrid): Students took part in the meCHive events with the purpose of participating in the archive from its inception and during three years.

4.2.1 meCHive as an online platform

4.2.1.1 Context: Web 2.0

The web 2.0 concept was presented in the Theoretical framework (See section 3.3.3.3.1). As a reminder we say that the Web 2.0 is called the participatory web. It allows for many different kinds of interactions on the part of the user. The Semantic web focuses on the relationships between contents and users, making sense of the information architecture, through the users' interaction.

There are many technologies that are considered Web 2.0. Amongst them, there are the technologies used in the creation of a prototype that incarnate the six features of the museum education archive. The following technologies are part of the meCHive prototype.

The Blog: Blogger

The “blog” (term whose origin comes from the abbreviation of “Web log”) is composed of web documents created by software which allows for them to be published online in the form of a log. The blog is the basic structure of the meCHive prototype.

When producing a blog, there are basically two possibilities: we can use a service that provides the software and hosts the site or we can install the software and host it separately. The meCHive prototype combines online software and hosting by google. The technology's name is Blogger and it is completely free. The design of the blog corresponds to the dynamic views. The blog is the main repository of the archive and the rest works sharing the contents in it or supporting it. This is in the following address: mechive.blogspot.co.uk

Sharing images: Flickr

There are sites for sharing images with websites that allows for the users to upload digital images and share them online. Images can be shared with a selected group of people or with all the world wide web. Once the images are published, most webs allow the users to include them in groups, label them, comment on them or keep them as favorites.

Flickr is the site for sharing images that the meCHive prototype has made use of. It is one of the most popular sites for this purpose (Theimer, 2010, p.79). The majority of archives have the capacity of hosting their photographs in their own website. However, in the meCHive prototype's case Flickr

offers a structure for uploading images that allows the user to comment, label and interact with the images in different ways.

Sharing videos: Vimeo

One of the most popular aspects of the Web 2.0 has been the increased number of sites for sharing videos that allows anybody to share digital videos. The most popular is youtube.

In this project we have chosen Vimeo instead for the absence of ads when reproducing a video. Furthermore, Vimeo allows for uploading high quality videos and has no limitations in length or document size.

Microblogging: Twitter

Microblogging, defines itself as low scale blogging. Microbloggers publish updates and extremely short messages. The service that captures almost all the attention in the field is twitter and the verb to *tweet* has entered language as a synonym of microblogging (Theimer, 2010, p.121).

There are certain established conventions in twitter that are worth remarking as they have been used in this research:

The first one is that twitter users are referred to adding “@” before their user name. Conversations between various users would start the message adding “@ (user name)”. These exchanges are public and can be seen by other twitter users. meCHive prototype's user is: @meCHive_

Another convention is the so-called “re-tweet”. This means that a message has been repeated from another source. This adds “RT@ (user name)” to the message.

Many people in twitter use labels to identify a content. They use hashtags or labels that are preceded by the hash “#” symbol.

Many archives and institutions use twitter as a way of communicating news and establishing connections with their audiences. The meCHive has used twitter with the following purposes:

To make announcements and send reminders of activities related to the archive.

As a way of promoting the diffusion of the information published in the blog.

To share discoveries related to museum education history.

Exporting tweets in other formats. Twitter is a particularly ephemeral service. There is no guarantee of how long our tweets will be available for. For that reason we use tools like Tweetake to preserve them.

Social networks: facebook

A social network is one that focuses on the construction of online communities of people sharing interests and or activities or that are interested in exploring the interests and activities of others. The vast majority of online social networks offer a broad range of possibilities so that users can interact, like mail of instant messages.

Many web 2.0 tools like Twitter o Flickr have similar features but the social network is distinctive as its main purpose is to connect people. This project has used facebook in the following way:

Have a presence in Facebook as a site: <https://www.facebook.com/mechive/>

Generate a learning community in a context centered in people rather that in content.

Facilitate a direct interaction with the members of the learning community.

4.2.1.2 Content structure

The mehive.blogspot.co.uk is the main repository of the meCHive prototype. This prototype is both in English and in Spanish. The main section of the repository organizes the content in different capsules (See Illustration 54)

In 2013 the first website was launched. The first structure can be seen in (Illustration 50). After some group discussions about it, it was agreed that the having sections named "meCHive" and "What is meCHive?" was misleading because it said nothing about the contents to be found inside. The "Hall of Fame" section that included key figures of museum education history wasn't completely approved but no proposal was made so it remained the way it was.

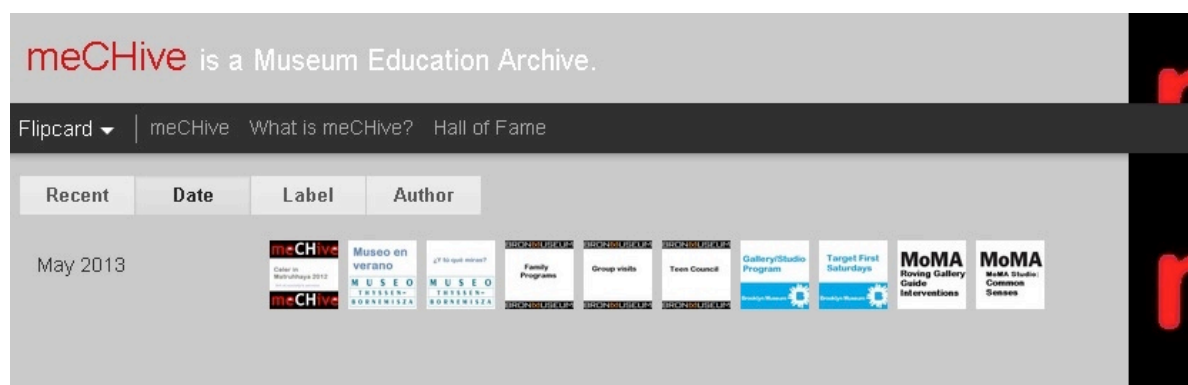


Illustration 50 *Appearance of the meCHive prototype in 2013*. Screenshot. Retrieved 7 February, 2013 from: <http://mehive.blogspot.com>

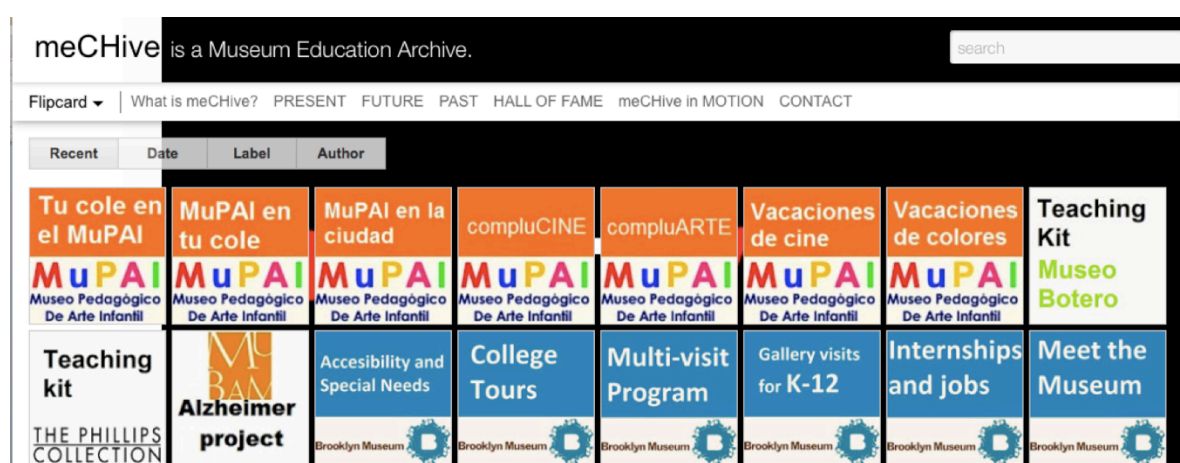


Illustration 51 *Appearance of the meCHive prototype in 2014-2015*. Screenshot. Retrieved 11 March, 2016 from: <http://mehive.blogspot.com>

In 2014 and half 2015, the structure was completely different from that first attempt (Illustration 51). More sections were added like the meCHive in motion, contact, past and future sections. The

activities were organized according to the temporality of the activities. However, users reacted to it explaining that even if an activity was over, it could have its relevance in the present. They considered that division unnecessary.

In September 2015 coincidentally with the inclusion of some materials from the Tate, the structure changed again (Illustration 52). The thematic distribution stayed basically the same but the section names changed.

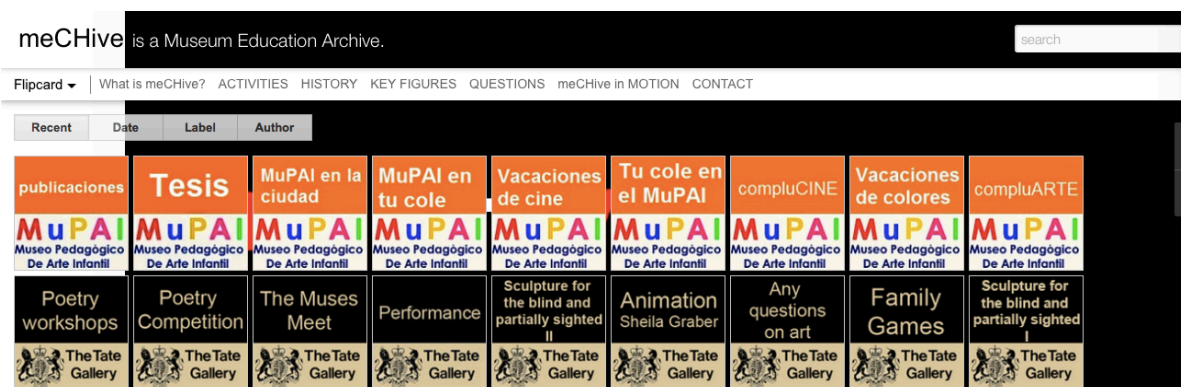


Illustration 52 *Appearance of the meCHive prototype when it was evaluated in October-December 2015*. Screenshot. Retrieved 11 March, 2016 from: <http://mechive.blogspot.com>

The content structure that together with the users we have designed goes as follows:

What is meCHive? section

This section serves as an introduction to the project and what the platform includes. This introduction is an animated video that explains how to navigate on the platform (Illustration 53)

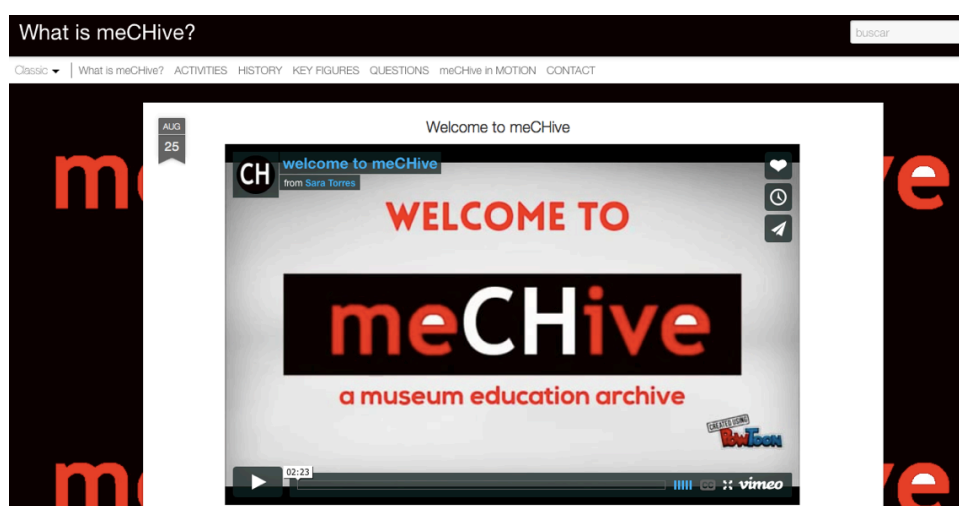


Illustration 53: *What is meCHive? section: video introduction*. Screenshot. Retrieved 11 March, 2016 from: <http://mechive.blogspot.com>

Activities

This section includes the activities included in the archive in chronological order by default. The activities can also be organized around labels, authors and dates. Each capsule is accessed by clicking in the squares with the name of the activity and museum that hosted it (Illustration 54).

Inside the capsule one can find a short video (no more than 10 minutes) (Illustration 55) or photograph of the activity, a short summary of it, a table with basic information and direct links to the elements archived in case they are available or references of how to find the original documents. It serves as an entryway to the archival content.

Capsules

Capsules are the digital objects that include the information on museum education programs. However, there are other elements like timelines corresponding to museum education history and Tate and the Pedagogical Museum of Children's Art educational histories, key figures, questions, explanations of what the project is and a log of the events where the project has been invited to participate. All these contents have been included in the website according to the requests of its users and the structure in which they have been presented has changed in the course of this research (Illustration 56).



Illustration 54 *Capsules for education programs*. Screenshot Retrieved 11 March, 2016 from: <http://mechive.blogspot.com>



Illustration 55 *Video introducing Kidsplay I, and educational activity at Tate from 1973*. Screenshot Retrieved 11 March, 2016 from: <http://mechive.blogspot.com>

Each capsule has the following structure:

The screenshot shows a capsule page for 'MuPAI: Vacaciones de Colores / Colourful Holiday'. Red dashed boxes highlight the following sections:

- Name of the activity in English and Spanish (native first):** The title 'MuPAI: Vacaciones de Colores / Colourful Holiday' at the top.
- Sentence in both English and Spanish that describes the activity:** The introductory text: 'Summer camp for children to experiment through art' and 'Campamento de verano para que los niños experimenten a través del arte.'
- Video or photograph that introduces the activity. Never longer than 10 minutes:** A video player showing children in a classroom setting.
- Short summary of the activity in both English and Spanish:** The 'English' and 'Spanish' summary paragraphs.
- Museum, date, organizer, format, audience, price, sponsor and website of the activity:** The metadata section with fields like MUSEUM, DATE, ORGANISER, etc.
- List of elements in the archive, description of the elements and how to find them:** The 'ARCHIVE / ARCHIVO' table listing various materials and their descriptions.
- Comments of the users on the elements found in the archive:** The user comments section at the bottom.

Name of the activity in English and Spanish (native first)

Sentence in both English and Spanish that describes the activity

Video or photograph that introduces the activity. Never longer than 10 minutes

Short summary of the activity in both English and Spanish

Museum, date, organizer, format, audience, price, sponsor and website of the activity

List of elements in the archive, description of the elements and how to find them

Comments of the users on the elements found in the archive

Illustration 56 *Capsules' inner structure.*
Screenshot. Retrieved 11 March,
2016 from:
<http://mechive.blogspot.com>

History

In this section museum education timelines are located. Apart from a general museum education history, there are timelines for the Tate and the Pedagogical Museum for Children's Art. All can be found in English and Spanish (Illustration 57).

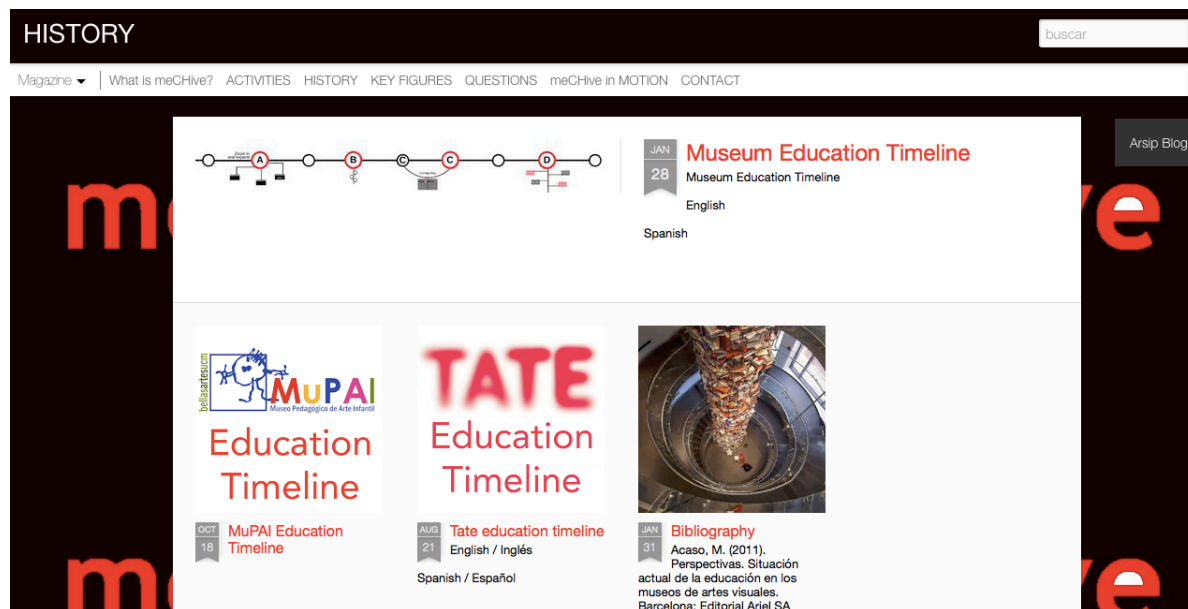


Illustration 57 *History* section Screenshot. Retrieved 11 March, 2016 from: <http://mechive.blogspot.com>

Key Figures

This section includes an introduction to key museum educators or people who influenced museum education. In each capsule there is also a bibliography to know more about these people. (Illustration 58)

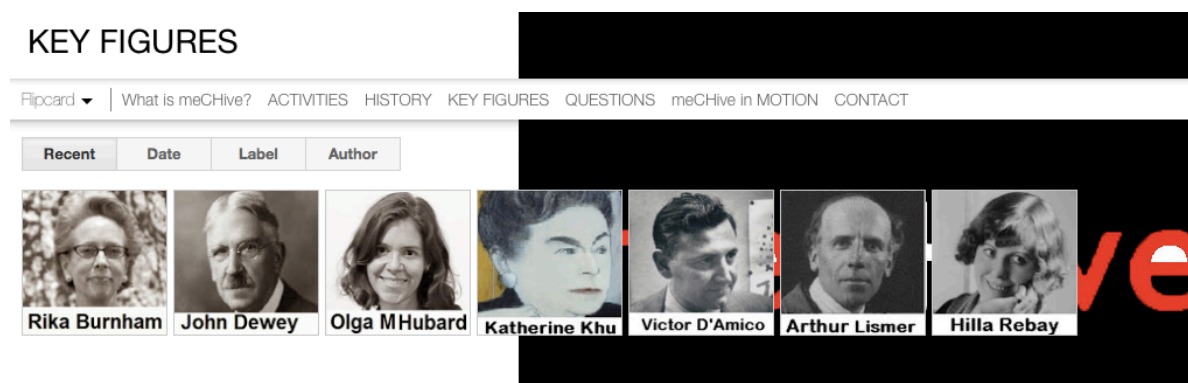


Illustration 58 *Key Figures* Screenshot. Retrieved 11 March, 2016 from: <http://mechive.blogspot.com>

Questions

As requested by users, we included a section in which museum educators could answer practical questions around the museum education profession. When an archive user has a question, he or she can send it to the archive and the archive looked at the possibility of having it answered through different materials. The questions and answers remain in the archive for further discussion.

meCHive in motion

Is a log of the different events in which this project has been involved. It includes conferences, workshops, seminars, news and events (Illustration 59).

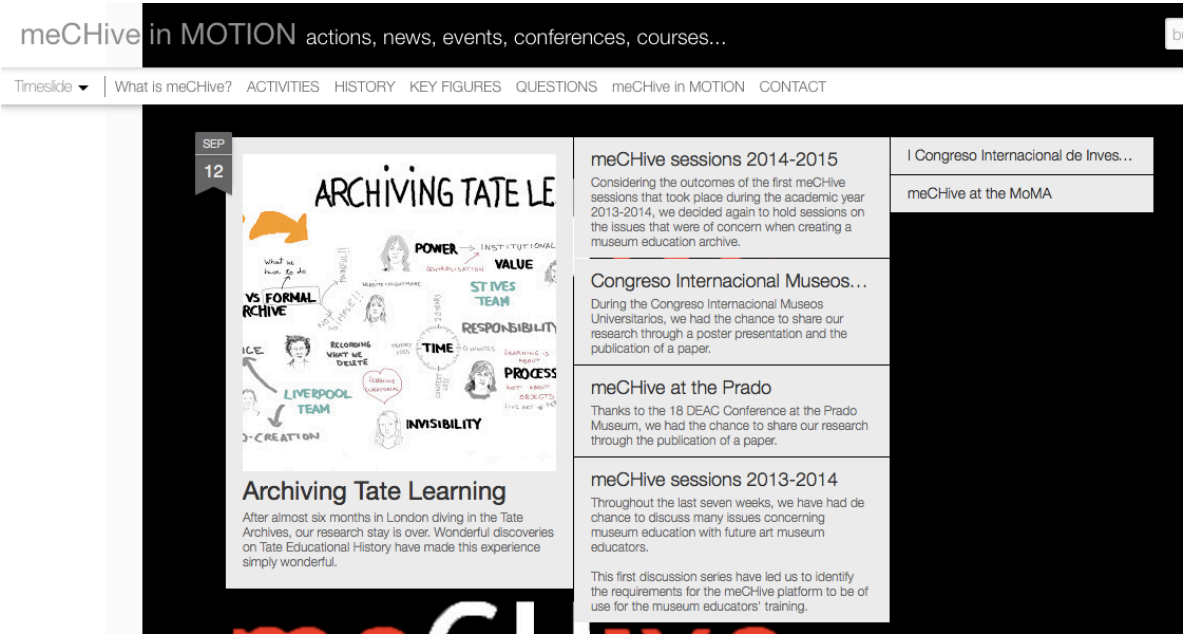


Illustration 59 *meCHive in Motion* section. Screenshot. Retrieved 11 March, 2016 from: <http://mechive.blogspot.com>

Contact

It is a contact form for communicating directly with the archive (Illustration 60). This is the structure that describes the meCHive prototype when it was in its evaluation period from October to December 2016.

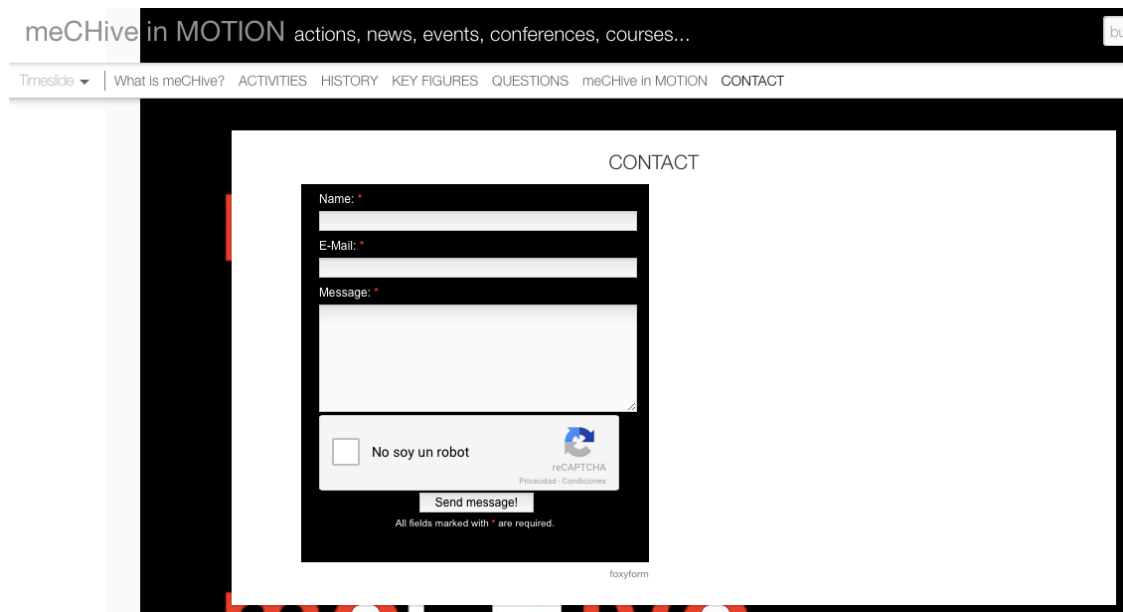
The image is a screenshot of a web browser displaying the 'meCHive in MOTION' website. The header bar is black with white text that reads 'meCHive in MOTION actions, news, events, conferences, courses...'. Below the header is a navigation menu with links: 'Timeslide', 'What is meCHive?', 'ACTIVITIES', 'HISTORY', 'KEY FIGURES', 'QUESTIONS', 'meCHive in MOTION', and 'CONTACT'. The main content area is white and features a black-bordered box titled 'CONTACT'. Inside this box is a form with three input fields: 'Name: *', 'E-Mail: *', and 'Message: *'. Below these fields is a reCAPTCHA widget with the text 'No soy un robot' and a 'Send message!' button. At the bottom of the form, it says 'All fields marked with * are required.' and 'foxyform' is visible in the bottom right corner of the form box.

Illustration 60 *Contact form*. Screenshot Retrieved 11 March, 2016 from:
<http://mechive.blogspot.com>

4.2.2 meCHive as an Event

4.2.2.1 Context: Physical Space in a Museum

“The teacher sets up a challenge, indicates a fruitful direction and points out possible goals. Motivation is not to be confused with an assignment or an exercise which leaves no room for personal direction or exploration and in which the goal or result is predetermined. Motivation is an open-ended experience with many variations and possible solutions. The art teacher is responsible for both a broad range and a deepening of experience, and for continuity of one experience with another, to assure progress and growth. This is what I regard as guided experience.” (D’Amico, 1966, p.8)

The format of the event as one of the materializations of the archive comes from understanding the archive from a very open viewpoint. The organization of events related to the archive started naturally while organizing group discussions to figure out what the ideal archive for the museum education field would be. The above description to the approach of designing motivational experiences that D’Amico presented in 1966 could be applied to the archive events organized for this research.

These sessions took place at first in classrooms at the Faculty of Fine Arts and in one case in classroom 1 at the Museum of Modern Art (New York) (3.3.2.1 Museum Educators: MoMA survey-party)

After this experience, the point of making these sessions in a more structured way and at Museums was stressed, and to maintain the connection with the context. Discussing museum education outside of the museum made these events less visible. Considering visibility and raising awareness of the challenges the museum education field faces when communicating the work carried out, the museum was considered the most suitable context.

In this case, as we have carried out two case studies, the selected contexts were:

The Pedagogical Museum of Children's Art (Madrid, Spain)

Tate (London, United Kingdom)

4.2.2.2 Content structure

The content structure of the sessions has changed through trying to adapt it to the users' requirements and concerns. The session content was divided in six sessions that were adapted to each context's necessities. These sessions were not implemented on both case studies and in some cases they became personal or group discussions. Below, we briefly present the titles of the sessions that were designed. Each case study had a very different experience of these sessions. While at The Pedagogical Museum for Children's Art more than six sessions were implemented as the topic led the group to need more time, at Tate only one session covering most contents was held.

This was the initial design:

FIRST SESSION: THE UNCERTAIN PROFESSION.

SECOND SESSION: THE PARTICIPATORY ARCHIVE

THIRD SESSION: DOCENT, MONITOR, EDUCATOR, GUIDE, FACILITATOR, ARTIST...

FORTH SESSION: FROM THE HIDDEN ARCHIVE TO THE EXHIBITIONIST ARCHIVE

FIFTH SESSION: RESEARCHING IS NOT OPTIONAL

SIXTH SESSION: DUSTING THE ARCHIVE

Having explained the meCHive prototype, we describe in the following sections the implementation and evaluation of it in the case studies.

4.2.3 Evaluation of the meCHive online prototype

Through the evaluation of the prototype we have to answer the following question:

Does the meCHive ONLINE prototype match the features created in the meCHive protocol?

If the answer is no, then we have to build another prototype from scratch and begin the whole process again. If the answer is yes, then we can go on to the next step that includes the two case studies and the possibility of confirming or denying our hypothesis.

To answer this question, we have used the following paradigm, strategy, data gathering techniques and samples.

PARADIGM	Mixed	
STRATEGY	Analysis of the state of play	
DATA GATHERING TECHNIQUES	Survey	Market study
SAMPLE	GA (19 personas) GB (20 personas) GC (19 personas)	Blogger
EXPECTED OUTCOMES	Knowing if the archive created owns the features marked in PHASE 1	

Table 8 Evaluation design

4.2.3.1 Survey

To check if the features of the meCHive protocol are present in the meCHive prototype, we need to establish the indicators for the success of each feature:

meCHive PROTOCOL FEATURE	SURVEY INDICATOR
PARTICIPATION: Do you think the meCHive prototype is a tool for participation?	If more than 80% say yes, we consider that the meCHive prototype meets this feature.
VISIBILITY: Do you think the meCHive prototype is a tool that gives visibility to museum education programs?	
FORMAT Do you think the meCHive prototype is in the right format (online platform and event)?	
AUTHENTICITY Do you think the meCHive prototype is a reliable source of information?	If less than 80% say no, we consider that the meCHive protocol doesn't meet this feature and big changes need to be implemented.
TRAINING Do you think the meCHive prototype is a tool for training?	
RESEARCH Do you think the meCHive prototype is a tool for research?	If 80% say yes, the prototype is valid but changes can be considered

Table 9 Evaluation indicators

The survey was carried out with three different groups that were chosen because they were considered potential users but at the same time each of them presented a different level of motivation when manifesting their interest in looking for information on educational activities in museums.

All groups were surveyed during the first two weeks of December 2015. The sample for this survey was organized as follows:

GROUP 1 Students of the Master's degree in Art Education in Social and Cultural Institutions at the Complutense University of Madrid.

19 users evaluated the meCHive prototype as an online platform and 15 of them were also asked about the meCHive protocol as an event.

GROUP 2 Basics of Didactics in Art Education. Fine Art degree at the Complutense University of Madrid.

20 users evaluated the meCHive prototype as an online platform.

GROUP 3 students Art, Creativity and Education. Fine Art degree at the Complutense University of Madrid

19 users evaluated the meCHive prototype as an online platform.

On October 2015, before having any knowledge of the meCHive project, these potential users where asked a few questions to know the level of motivation they might develop in relation to using a museum education archive. The questions asked and the answers can be seen in Table 10

GROUP A presents the highest likelihood to be interested in searching for information in the meCHive platform. It makes sense because they are studying a Master's degree to become museum educators amongst other professional figures. A majority of them have attended an educational activity in a museum and they have searched for information that goes beyond what can usually be found in the museums' official websites. As some of them stated, "it is difficult to find something on museum education on the museums' official websites that is not publicity. Furthermore, their definitions of museum education present a higher vocabulary in describing the programs that usually includes an education department (lectures, workshops, tours) and words to distinguish museum education from education in other context (non-formal, dialogue, mediation) as well as some judgments on the situation of the profession inside the museum and the role it plays in it (intrinsic, different, open, important).

GROUP B presents the lower probability to be interested in using the museum education archive. Students of the Fine Arts degree form this group. This means that they are trained to be future artists. Most of them will end up performing some sort of educational task but, except for a few exceptions, Art Education is something they are not interested in. However, in the third year of their degree, they have a compulsory subject named Basics of Didactics in Art Education. It is during this course that they answered these questions. For these reasons it is not surprising that a majority of them has never looked for information o educational activities in museums beyond what can be found on the museums' official websites.

GROUP C presents a medium probability of being interested in the materials published in an online archive as 58% of them have looked for information on educational activities en museums beyond what can be found at the museums' official websites. However, not many members of this group have actually attended a museum education activity. Students of the Fine Arts degree form this group but those who took the survey were signed up for a subject called Artist, Creativity and Education. This subject is non-compulsory in the Fine Arts degree so the profile of student enrolled in it is either interested in art education or the class fitted their schedule. In this case, the definition of museum

education the participants gave included less specific information than the definitions given by the Group 1.

Once we consider the type of users that are evaluating the meCHive online platform, we proceed to evaluate if these users consider that the meCHive online platform incarnates the features expressed in the meCHive protocol.

In December 2015, the meCHive online prototype was presented to the three different groups of potential users. Each session consisted of gathering each group in a room with computers for the users to have an experience with the platform during two hours.

During those two hours, the users were free to navigate the platform without any constriction or mission other than the use of it. After one hour using the platform, they were asked to answer a survey. The answers can be seen in Table 11.

	Have you ever participated in an educational activity in a museum?	Have you ever wanted to know more about the educational activities in museums than what can be found on the museum website?	Define museum education		
ANSWER	GROUP A	<div><div>11%</div><div><div></div><div>Yes</div></div><div><div></div><div>No</div></div><div>89%</div></div>	<div><div>16%</div><div><div></div><div>Yes</div></div><div><div></div><div>No</div></div><div>84%</div></div>	<div>activities aimed art education dialogue different distinction dynamic exhibitions field form group guided important information institution interest intrinsic interest lectures mediation museum necessary non-formal opens programs public related seminars solipsistic space teaching tool tours understand uniting users various vision visitors work workshops world</div>	High
	GROUP B	<div><div>No 29%</div><div><div></div><div>Yes</div></div><div><div></div><div>No</div></div><div>Yes 71%</div></div>	<div><div>Yes 48%</div><div><div></div><div>No</div></div><div><div></div><div>Yes</div></div><div>No 52%</div></div>	<div>access acquisition activities art artists behind carry case conclusions design developed educational exact exhibits experience exposed going guided individual information initiatives intellectual interests knowledge learn level meet museums offered organized places possible potential precincts programs projects related series sources space teach think topic tours transforms versa visit works workshops</div>	Low

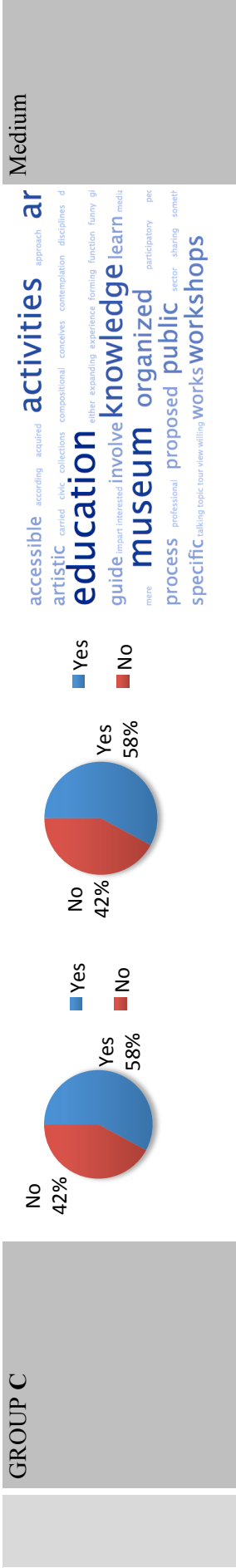

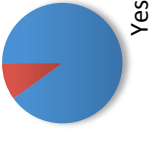

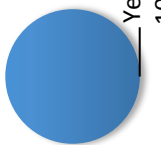
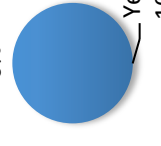

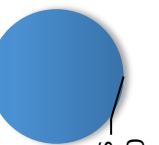
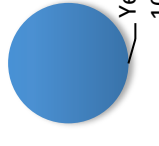

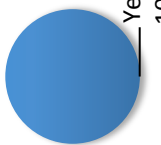
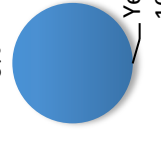

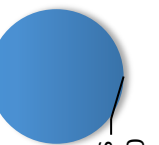
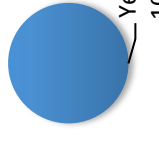

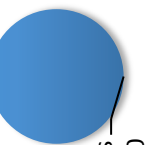
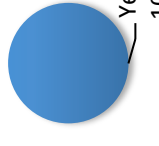

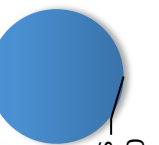
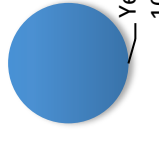

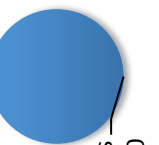
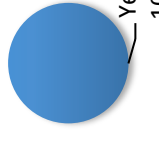

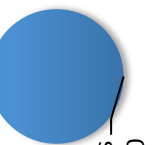
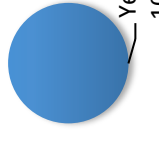



Table 10 Potential users' levels of motivation

FEATURE	QUESTION	ANSWER			CONCLUSION
		GROUP 1	GROUP2	GROUP 3	
PARTICIPATION	Do you think the meCHive platform favours participation?	 <p>11% 89%</p> <p>■ Yes ■ No</p>	 <p>No 10% Yes 90%</p> <p>■ Yes ■ No</p>	 <p>No 17% Yes 83%</p> <p>■ Yes ■ No</p>	87,33%
		 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 5% Yes 95%</p> <p>■ Yes ■ No</p>	98,33%
		 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 5% Yes 95%</p> <p>■ Yes ■ No</p>	98,33%
AUTHENTICITY	Do you think that the online archive offers reliable information?	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 5% Yes 95%</p> <p>■ Yes ■ No</p>	98,33%
		 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 5% Yes 95%</p> <p>■ Yes ■ No</p>	98,33%
		 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 5% Yes 95%</p> <p>■ Yes ■ No</p>	98,33%
VISIBILITY	Do you think the online archive favors the museum education activities' visibility?	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 5% Yes 95%</p> <p>■ Yes ■ No</p>	98,33%
		 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 5% Yes 95%</p> <p>■ Yes ■ No</p>	98,33%
		 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	 <p>No 5% Yes 95%</p> <p>■ Yes ■ No</p>	98,33%

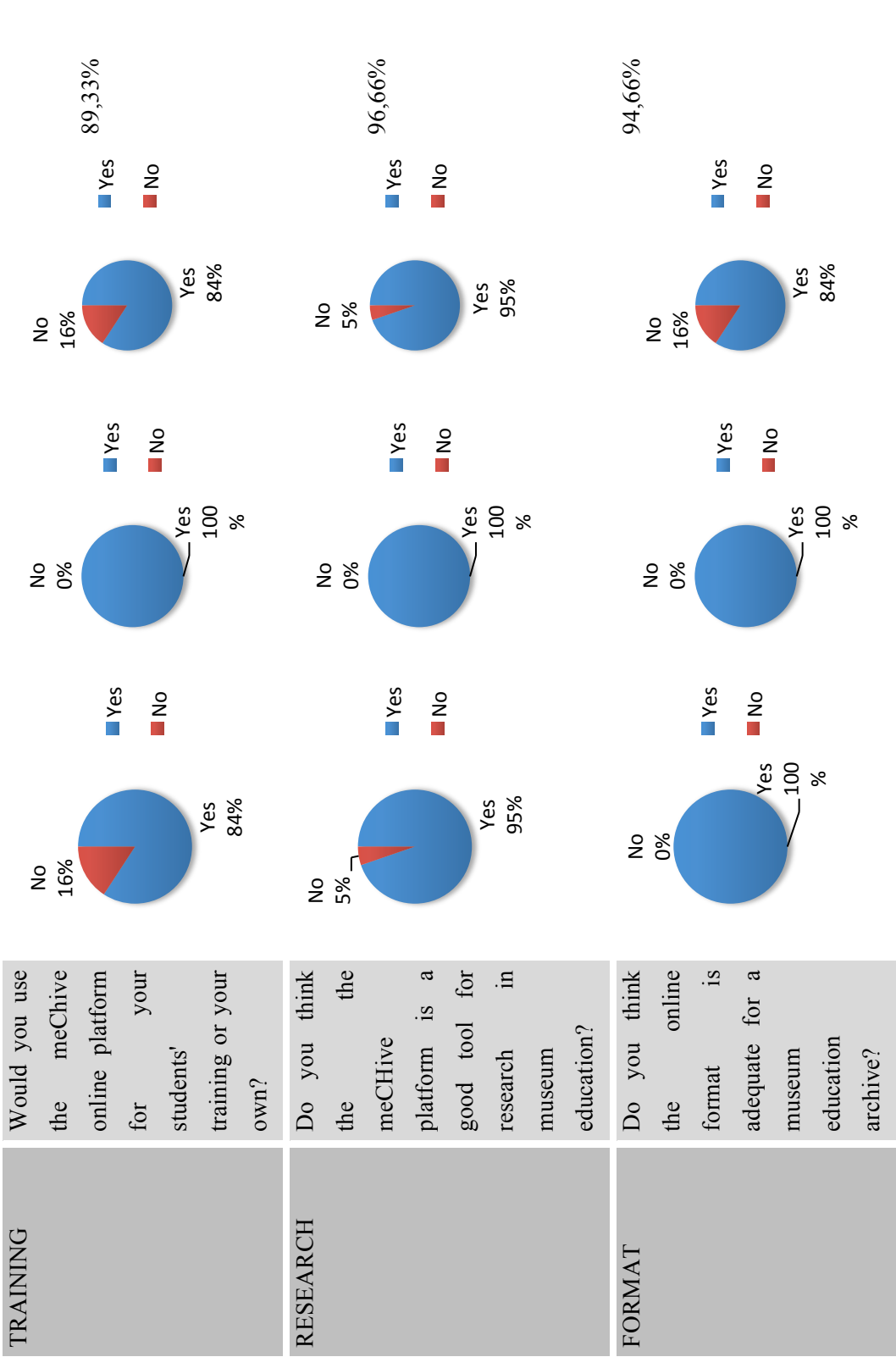


Table 11 Key Topics evaluation: Summary of answers after a 2-hour session working with the meCHive online prototype

4.2.3.2 Market study

In the brief period going from October to December 2015 we evaluated the interaction of the users with the meCHive online platform. In the following lines we analyze the results of that interaction in each of the sections of the platform.

4.2.3.2 What is mehive?

Overview



Table 12 Overview of the interaction with the What is meCHive? section

We can easily see in this graph how since the beginning of 2015 there has been an increase in the visited pages, having its peak in December 2015.

Posts

There is only one post in this page which consists of an introductory video to the platform.

Posts

Entry	Pageviews
Welcome to meCHive Aug 25, 2015	80

Table 13 Page views of the What is meCHive section

Traffic sources

The people reached the page through google in most cases, which means that this website is easy to reach when googling it.

Referring URLs

Entry	Pageviews	
https://www.google.es/	113	<div></div>
http://mechiveactivities.blogspot.co...	40	<div></div>
https://www.facebook.com/	34	<div></div>
https://aligblok.de	15	<div></div>
http://mechiveactivities.blogspot.co...	13	<div></div>
https://www.google.es	12	<div></div>
http://www.niartenieduacion.com/1...	10	<div></div>
https://www.facebook.com	10	<div></div>
https://www.google.co.uk/	10	<div></div>
http://futuremechive.blogspot.com.es/	9	<div></div>

Table 14 Referring URLs of the What is meCHive? section

Referring Sites

Entry	Pageviews	
www.google.es	131	<div></div>
mechiveactivities.blogspot.com.es	42	<div></div>
www.facebook.com	42	<div></div>
mechive.blogspot.com	36	<div></div>
aligblok.de	15	<div></div>
mechiveactivities.blogspot.co.uk	14	<div></div>
m.facebook.com	12	<div></div>
www.google.co.uk	12	<div></div>
mechiveinmotion.blogspot.com.es	11	<div></div>
ourhistorymechive.blogspot.co.uk	11	<div></div>

Table 15 Referring sites of the What is meCHive? section

Audience

The main audience of this section comes from the United States of America and Spain, followed by the United Kingdom, Russia and Germany.

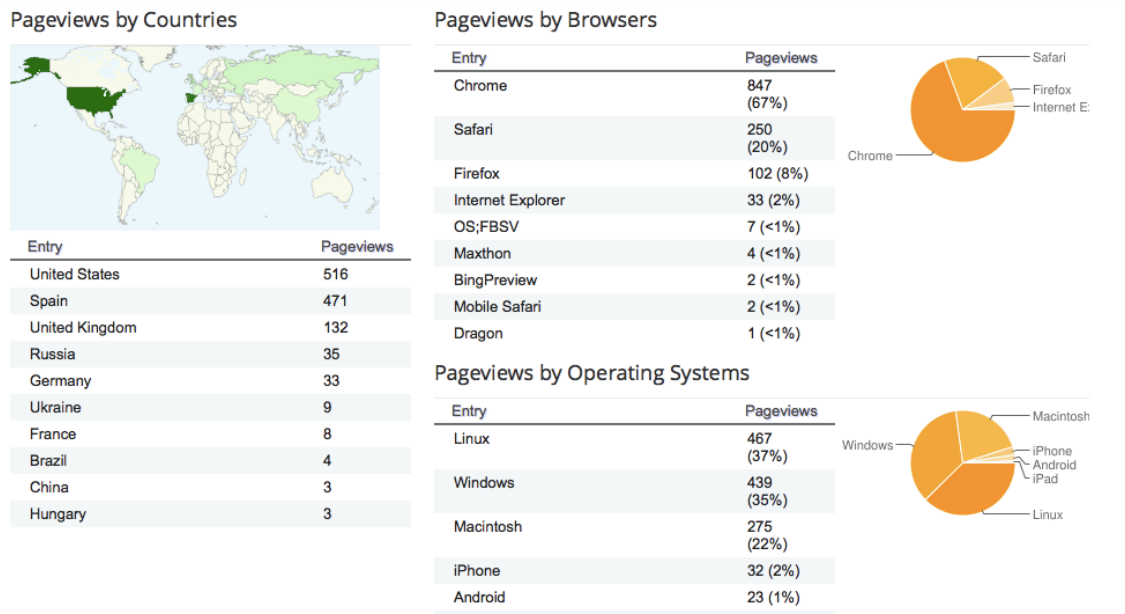


Table 16 Audience overviwe of the What is meCHive? section

4.2.3.3 Activities

Overview

This section has had its ups and downs since it was launched. However, the viewings have increased and reached a peak in December 2015.



Table 17 Overview of the Activities section

Posts

The most visited post has been Kidsplay I, followed by Tate Family Games. The first reference of a program by the Pedagogical Museum for Children's Art is in the third place. As a general rule, we can say that Tate's educational programs grab more attention than The Pedagogical Museum for Children's Art.

Posts

Entry	Pageviews	
Tate: Kidsplay I Aug 16, 1973	83	
Tate: Juegos en Familia Dec 25, 1976, 1 comment	72	
MuPAI: compluCINE Oct 1, 2006, 2 comments	63	
Tate: Película de Suelo Dec 25, 1975, 2 comments	57	
MuPAI: Vacaciones de Colores /Col... Jul 3, 2006, 2 comments	55	
Tate: Talleres de Poesía Dec 5, 1985, 1 comment	50	

Table 18 Post's impact of the activities section

Traffic sources

The users come to the Activities section mainly through the What is meCHive? section.

Referring URLs

Entry	Pageviews	
http://mechive.blogspot.com.es/	121	<div></div>
http://mechive.blogspot.co.uk/	98	<div></div>
https://www.google.es/	87	<div></div>
http://www.vampirestat.com	75	<div></div>
http://ourhistorymechive.blogspot.c...	62	<div></div>
http://mechiveinmotion.blogspot.co...	58	<div></div>
http://mechivehalloffame.blogspot.c...	45	<div></div>
https://play.google.com/store/apps/...	45	<div></div>
http://mechive.blogspot.com	38	<div></div>
http://futuremechive.blogspot.com.es/	34	<div></div>

Table 19 Referring URLs to the Activities section

Referring Sites

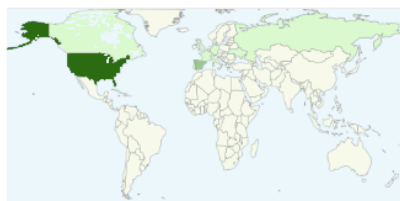
Entry	Pageviews	
mechive.blogspot.com	258	<div></div>
www.google.es	231	<div></div>
mechive.blogspot.com.es	177	<div></div>
mechive.blogspot.co.uk	103	<div></div>
www.google.com	97	<div></div>
www.vampirestat.com	92	<div></div>
mechiveinmotion.blogspot.com.es	74	<div></div>
mupai.wordpress.com	74	<div></div>
ourhistorymechive.blogspot.com.es	74	<div></div>
ourhistorymechive.blogspot.co.uk	61	<div></div>

Table 20 Referring sites of the Activities section

Audience

In the case of meCHive activities section, the audience connects from the United States of America, a long distance from the second origin which is Spain.

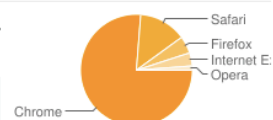
Pageviews by Countries



Entry	Pageviews
United States	8188
Spain	2785
United Kingdom	386
Russia	166
Ukraine	140
France	104
Portugal	86
Italy	74
Germany	73
Canada	69

Pageviews by Browsers

Entry	Pageviews
Chrome	9394 (75%)
Safari	1737 (13%)
Firefox	629 (5%)
Internet Explorer	478 (3%)
Opera	173 (1%)
Mobile Safari	14 (<1%)
OS;FBSV	10 (<1%)
Dalvik	6 (<1%)
Mobile	5 (<1%)
UniversalFeedParser	5 (<1%)



Pageviews by Operating Systems

Entry	Pageviews
Linux	7043 (57%)
Windows	3137 (25%)

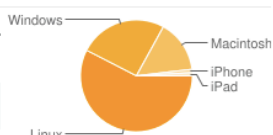


Table 21 Audience summary of the Activities section

4.2.3.4 History

Overview

The history section has also suffered an increase in the last months of the year 2015.



Table 22 Overview of the History section

Posts

The most searched post has been the one that includes a museum education history timeline, followed by the Tate timeline, the bibliography timeline and finally the Pedagogical Museum for Children's Art timeline.

Posts

Entry	Pageviews	
Museum Education Timeline Jan 28, 2014	169	
Tate education timeline Aug 21, 2013	61	
Bibliography Jan 31, 2013, 1 comment	52	
MuPAI Education Timeline Oct 18, 2013	23	

Table 23 Impact of the Posts of the History section

Traffic sources

Most users arrive to the History section through the What is meCHive? section.

Referring URLs

Entry	Pageviews	
http://mechive.blogspot.com.es/	153	<div></div>
http://mechiveactivities.blogspot.co...	80	<div></div>
http://mechive.blogspot.co.uk/	65	<div></div>
http://futuremechive.blogspot.com.es/	28	<div></div>
http://mechiveactivities.blogspot.co...	28	<div></div>
http://mechiveinmotion.blogspot.co...	22	<div></div>
http://ourhistorymechive.blogspot.c...	20	<div></div>
https://play.google.com/store/apps/...	20	<div></div>
http://mechive.blogspot.com.es/p/fu...	14	<div></div>
http://mechivekeyfigures.blogspot.c...	13	<div></div>

Table 24 referring URLs of the History section

Referring Sites

Entry	Pageviews	
mechive.blogspot.com.es	185	<div></div>
mechiveactivities.blogspot.com.es	86	<div></div>
mechive.blogspot.co.uk	68	<div></div>
ourhistorymechive.blogspot.com	47	<div></div>
mechiveactivities.blogspot.co.uk	29	<div></div>
futuremechive.blogspot.com.es	26	<div></div>
mechiveinmotion.blogspot.com.es	26	<div></div>
ourhistorymechive.blogspot.co.uk	21	<div></div>
play.google.com	20	<div></div>
mechivekeyfigures.blogspot.co.uk	14	<div></div>

Table 25 Referring URLs of the History section

Audience

The main audience of this section comes from the United States of America, followed by audience from Spain and the United Kingdom.

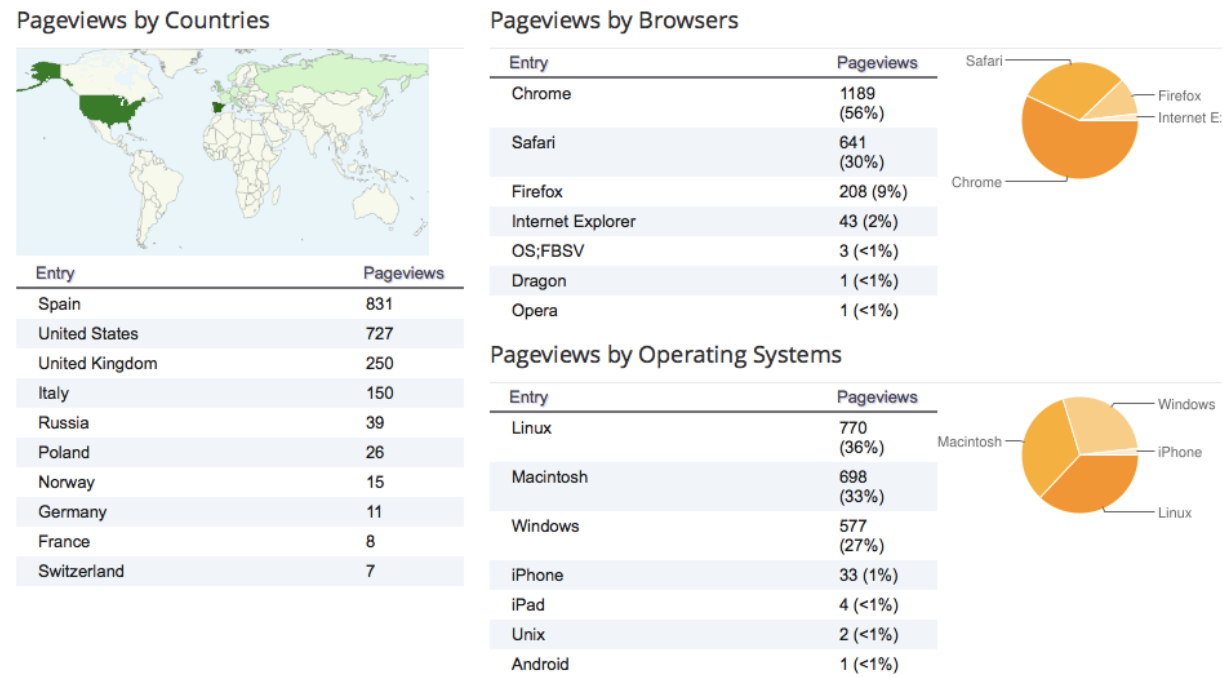


Table 26 Audience overview of the History section

4.2.3.5 Key Figures

Overview

The Key figures section has suffered an increase in the visits in the last months of the year 2015.



Table 27 Overview of the impact of the Key Figures section

Posts

The most popular posts have been the ones talking about Victor D'Amico and Rika Burnham as Key figures.

Posts

Entry	Pageviews
Victor D'Amico: "Art as a Human Ne... Sep 25, 2014	80
Rika Burnham: "it is only our ongoin... Nov 14, 2014	80
Hilla Rebay: "People must be educ... May 18, 2013	72
Katherine Khu: " We tried out variou... Sep 25, 2014	71
Olga Hubbard: "I am intrigued by the ... Nov 14, 2014	60
Arthur Lismer: "the purpose of art is... Sep 25, 2014	47
John Dewey: "Education is not prep... Nov 14, 2014	38

Table 28 Post's impact of the Key Figures section

Traffic sources

The users get to this section through the What is meCHive? section mainly.

Referring URLs







Entry	Pageviews	
http://mechive.blogspot.com.es/	70	
http://ourhistorymechive.blogspot.c...	43	
http://mechiveactivities.blogspot.co...	33	
http://ourhistorymechive.blogspot.c...	31	
http://www.vampirestat.com	27	
http://futuremechive.blogspot.com.es/	26	
http://mechiveinmotion.blogspot.co...	23	
http://mechive.blogspot.co.uk/	20	
https://mechivehalloffame.blogspot....	15	
http://ourhistorymechive.blogspot.c...	12	

Table 29 Referring URLs of the Key Figures section

Referring Sites











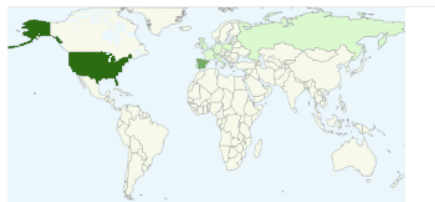
Entry	Pageviews	
mechive.blogspot.com.es	85	
mechivehalloffame.blogspot.com	60	
ourhistorymechive.blogspot.com.es	57	
ourhistorymechive.blogspot.co.uk	37	
mechiveactivities.blogspot.com.es	35	
www.vampirestat.com	31	
futuremechive.blogspot.com.es	29	
mechiveinmotion.blogspot.com.es	23	
mechive.blogspot.co.uk	21	
www.google.com	17	

Table 30 Referring sites of the Key Figures section

Audience

Most users are based in the United States of America, followed by users from Spain.

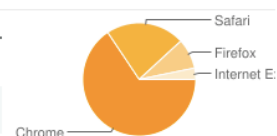
Pageviews by Countries



Entry	Pageviews
United States	1155
Spain	626
United Kingdom	68
Italy	66
Russia	26
Poland	12
Germany	9
Portugal	7
Switzerland	5
France	5

Pageviews by Browsers

Entry	Pageviews
Chrome	1322 (65%)
Safari	450 (22%)
Firefox	164 (8%)
Internet Explorer	58 (2%)
Opera	7 (<1%)
UniversalFeedParser	3 (<1%)
Namoroka	2 (<1%)
CriOS	1 (<1%)
Maxthon	1 (<1%)
OS;FBSV	1 (<1%)



Pageviews by Operating Systems

Entry	Pageviews
Linux	962 (48%)
Macintosh	495 (25%)
Windows	468 (23%)
iPhone	30 (1%)

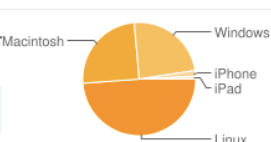


Table 31 Audience overview of the Key Figures section

4.2.3.6 Questions

There are no statistics of this section concerning the period October to December 2015.

4.2.3.7 meCHive in Motion

Overview

This section has increased the number of viewed pages in the last months of 2015.



Table 32 Overview of the impact of the meCHive in Motion section

Posts

Users have visited the meCHive at MoMA post in the first place, followed by the Archiving Tate Learning post.

Posts

Entry	Pageviews	
meCHive at the MoMA May 29, 2013	71	
Archiving Tate Learning Sep 12, 2015	56	
Congreso Internacional Museos Uni... Dec 5, 2014	34	
I Congreso Internacional de Investi... Sep 6, 2013	32	
meCHive at the Prado Nov 28, 2014	30	
meCHive sessions 2014-2015 Dec 15, 2014	27	
meCHive sessions 2013-2014 Jun 9, 2014	18	

Table 33 Posts' impact of the meCHive in Motion section

Traffic sources

Most users have arrived to the meCHive in motion section through the "questions" section.

Referring URLs

Entry	Pageviews	
http://futuremechive.blogspot.com.es/	41	<div></div>
http://mechive.blogspot.com.es/	32	<div></div>
http://mechiveactivities.blogspot.co...	16	<div></div>
http://mechivehalloffame.blogspot.c...	15	<div></div>
http://mechivekeyfigures.blogspot.c...	13	<div></div>
http://ourhistorymechive.blogspot.c...	13	<div></div>
http://mechive.blogspot.com.es/p/bl...	9	<div></div>
http://mechive.blogspot.co.uk/	8	<div></div>
http://ourhistorymechive.blogspot.c...	8	<div></div>
https://mechiveinmotion.blogspot.co...	8	<div></div>

Table 34 Referring URLs for the section meCHive in Motion

Referring Sites

Entry	Pageviews	
mechiveinmotion.blogspot.com	77	<div></div>
mechive.blogspot.com.es	53	<div></div>
futuremechive.blogspot.com.es	41	<div></div>
mechiveactivities.blogspot.com.es	17	<div></div>
mechivehalloffame.blogspot.com.es	15	<div></div>
ourhistorymechive.blogspot.com.es	14	<div></div>
mechivekeyfigures.blogspot.com.es	13	<div></div>
ourhistorymechive.blogspot.co.uk	10	<div></div>
mechive.blogspot.co.uk	8	<div></div>
mechivekeyfigures.blogspot.co.uk	7	<div></div>

Table 35 Referring Sites of the meCHive in Motion section

Audience

Most users of this page are from the United States of America, followed by users based in Spain.

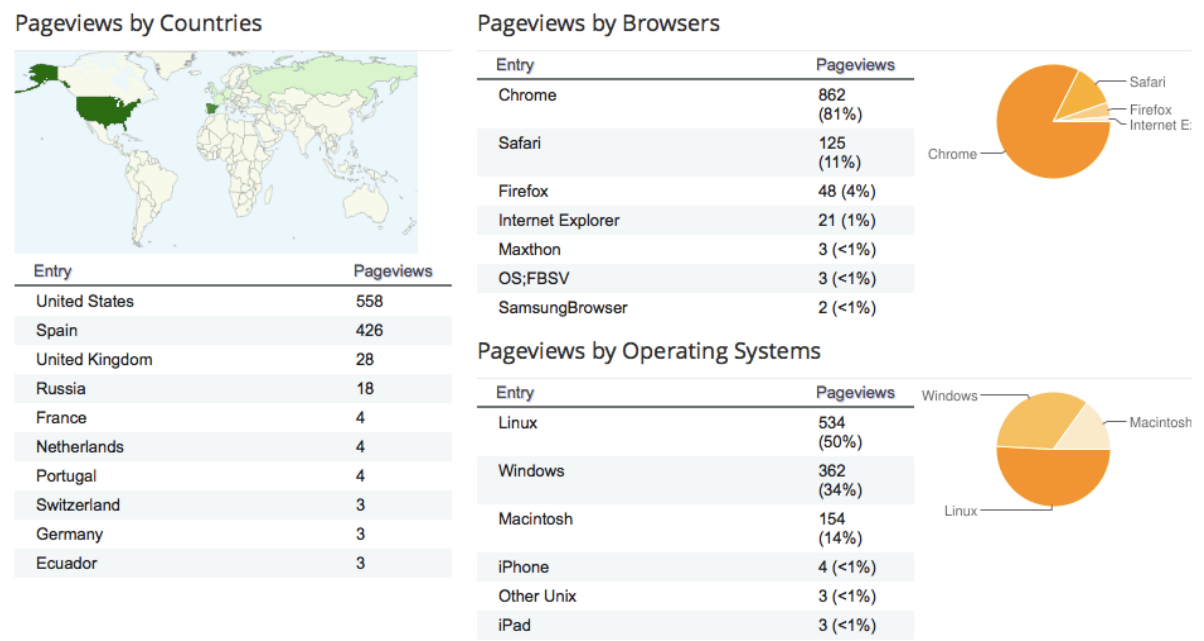


Table 36 Audience overview of the section meCHive in Motion

4.2.4 Evaluation of the meCHive event prototype

Through the evaluation of the prototype we have to answer the following question:

Does the meCHive EVENT prototype match the features created in the meCHive protocol?

If the answer is no, then we have to build another prototype from scratch and begin the whole process again. If the answer is yes, then we can go on to the next step that includes the two case studies and the possibility of confirming or denying our hypothesis.


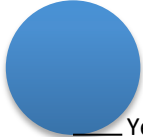
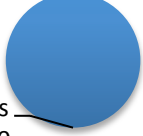

To answer this question, we have used the following paradigm, strategy, data gathering techniques and samples.

PARADIGM	Mixed	
STRATEGY	Analysis of the state of play	
DATA GATHERING TECHNIQUES	Survey	Market study
SAMPLE	15 people	Twitter Facebook
EXPECTED OUTCOMES	Knowing if the archive created owns the features marked in PHASE 1	

Table 37 Evaluation design of the meCHive event prototype

4.2.4.1 Survey

There was only one group of 15 people who attended the sessions who were asked if they saw the features marked by the meCHive protocol in the prototype. They answered the following:

FEATURE	QUESTION	GROUP 1	CONCLUSION
PARTICIPATION	Do you think the meCHive sessions favor participation?	 <p>0% 100 %</p> <p>■ Yes ■ No</p>	100%
AUTHENTICITY	Do you think that the meCHive sessions offer reliable information?	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	100%
VISIBILITY	Do you think the meCHive sessions favor the museum education activities' visibility?	 <p>No 0% Yes 100 %</p> <p>■ Yes ■ No</p>	100%
TRAINING	Would you suggest attending the meCHive sessions for training purposes?	 <p>No 7% Yes 93%</p> <p>■ Yes ■ No</p>	93%

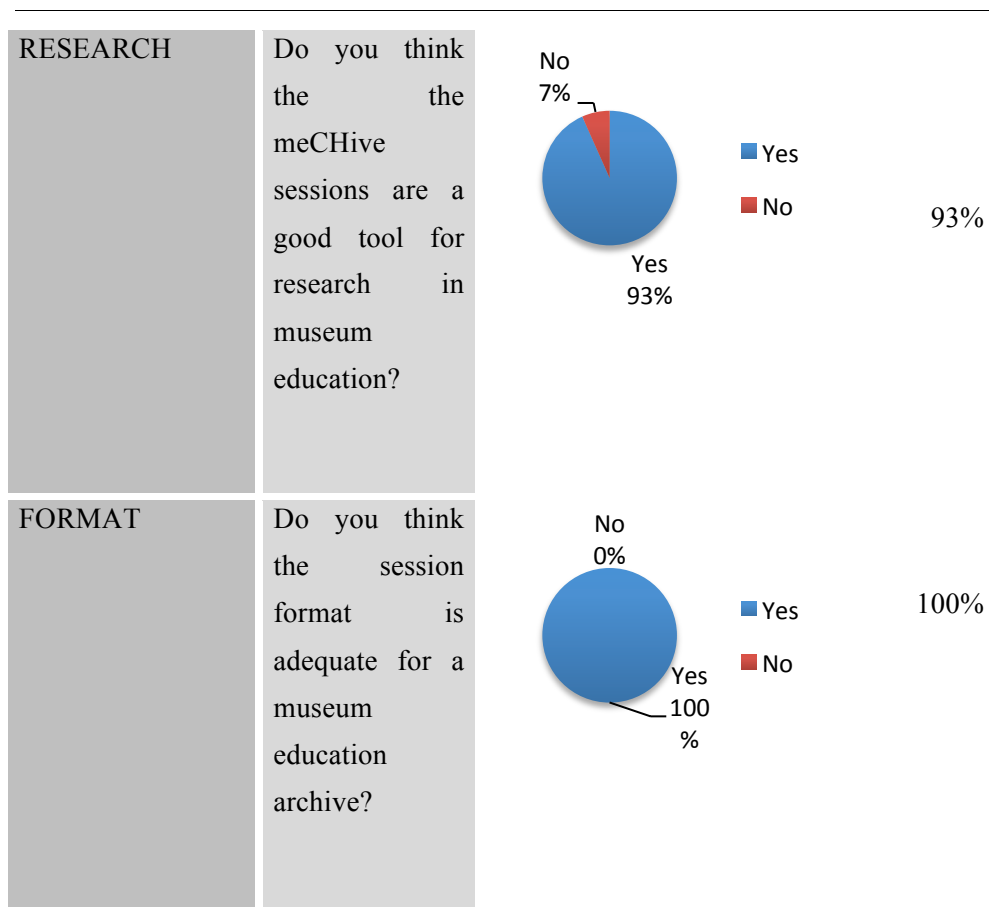


Table 38 Key Topics evaluation: Summary of answers after attending the meCHive session

4.2.4.2 Market study

So as to see the extent to which the meCHive sessions can benefit from Web 2.0 technology for enhancing the features of the meCHive sessions prototype we carried out a market study to see the impact of the sessions on facebook and twitter.

4.2.4.2.1 Facebook page

Overview

During the period of this evaluation (October to December 2015), there was a moment of very high activity in December, followed by a moment at the end of October and a second moment at the beginning of November.

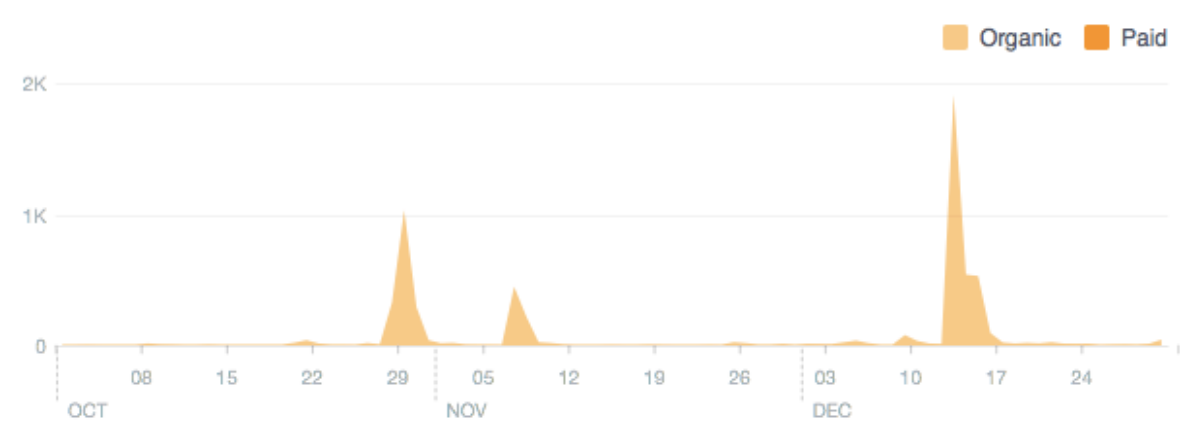
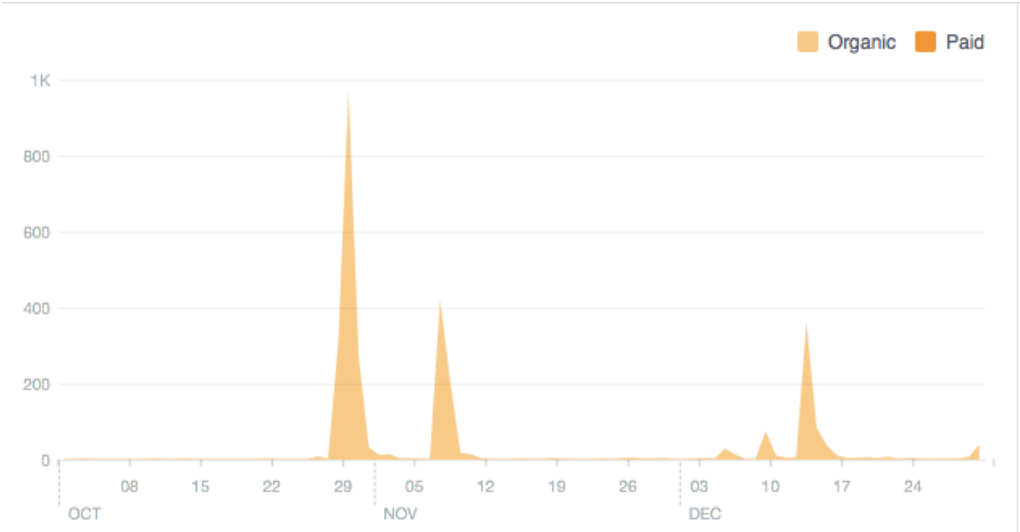


Table 39 November overview of activity of the Facebook page

The moments of high activity correspond to specific publications that have reached more people.

Posts




12/13/2015 12:01 pm	 Mechive's cover photo			0		7 0	
12/13/2015 11:43 am	 Mechive shared their album.			58		1 0	
12/13/2015 11:29 am	 Una visita que reflexiona sobre cómo el Arte y la Educación está			156		1.9K 118	
12/09/2015 1:05 pm	 meCHive hace una visita performativa en la exposición Ni Arte			52		0 0	
12/05/2015 8:16 pm	 Tate: Talleres de Poesía meCHive			63		0 0	
11/07/2015 8:13 pm	 Archiving Tate Learning meCHive in MOTION			40		0 0	
11/07/2015 8:13 pm	 Rika Burnham: "It is only our ongoing engagement with works tha			63		0 1	
11/07/2015 8:01 pm	 Bienvenidos a meCHive! Un archivo de educación en museos. h			601		35 33	
11/07/2015 7:13 pm	 Welcome to meCHive What is meCHive?			37		0 0	
11/07/2015 5:42 pm	 MuPAI: publicaciones meCHive			44		0 0	
10/29/2015 12:36 pm	 Archivar lo inabarcable! La Tate ha publicado en su web un artículo			823		70 65	
10/28/2015 6:09 pm	 meCHive sessions are back! Through fragments of Museum Edu			72		26 4	
10/28/2015 5:33 pm	 "cada generación parece comenzar una y otra vez, repitiendo en			70		17 5	
10/28/2015 4:14 pm	 Tres grandes etapas, cada una de las cuales gira en torno a un			124		38 8	
10/28/2015 4:09 pm	 La historia de la educación en museos como péndulo. Un juego			186		32 8	
10/28/2015 4:03 pm	 A través de materiales de archivo, interpretamos la historia de la			36		1 0	
10/28/2015 4:02 pm	 A través de materiales de archivo, interpretamos la historia de la			459		87 11	

Table 40 Post's average reactions (blue), post clicks (blue) and posts' reactions, comments and shares (pink) on the meCHive Facebook page

The post that had a higher reach was the one announcing the publication of Archiving the Uncollectable at Tate working papers site. This was followed by the release of an animated

video that explains the meCHive project and can be seen in the What is meCHive? blog section (<http://mechive.blogspot.com>). Other popular posts were related to the meCHive sessions and the publication of photographs and descriptions of them.

In terms of reactions with clicks on the posts, the most clicked post was the one concerning the sixth meCHive session in 2015 that took place in Matadero Madrid (See sixth session: Dusting the Archive in 4.4.3.2)

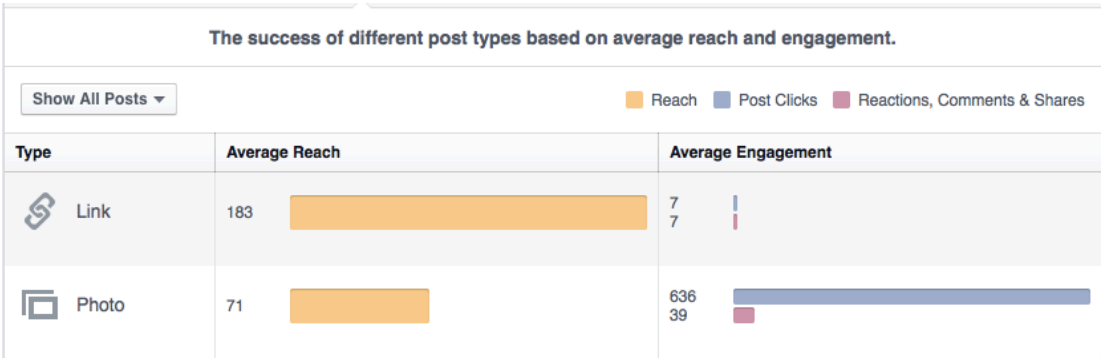


Table 41 The success of different post types based on average reach and engagement on the meCHive Facebook page.

In terms of what form of post was more successful, when considering the reach, those posts with links had a higher reach. However, those posts including photographs were more clicked than the links.

Audience

The audience profile is of a majority of women (79%), aged from 25 to 34, Spanish (specifically from Madrid.)

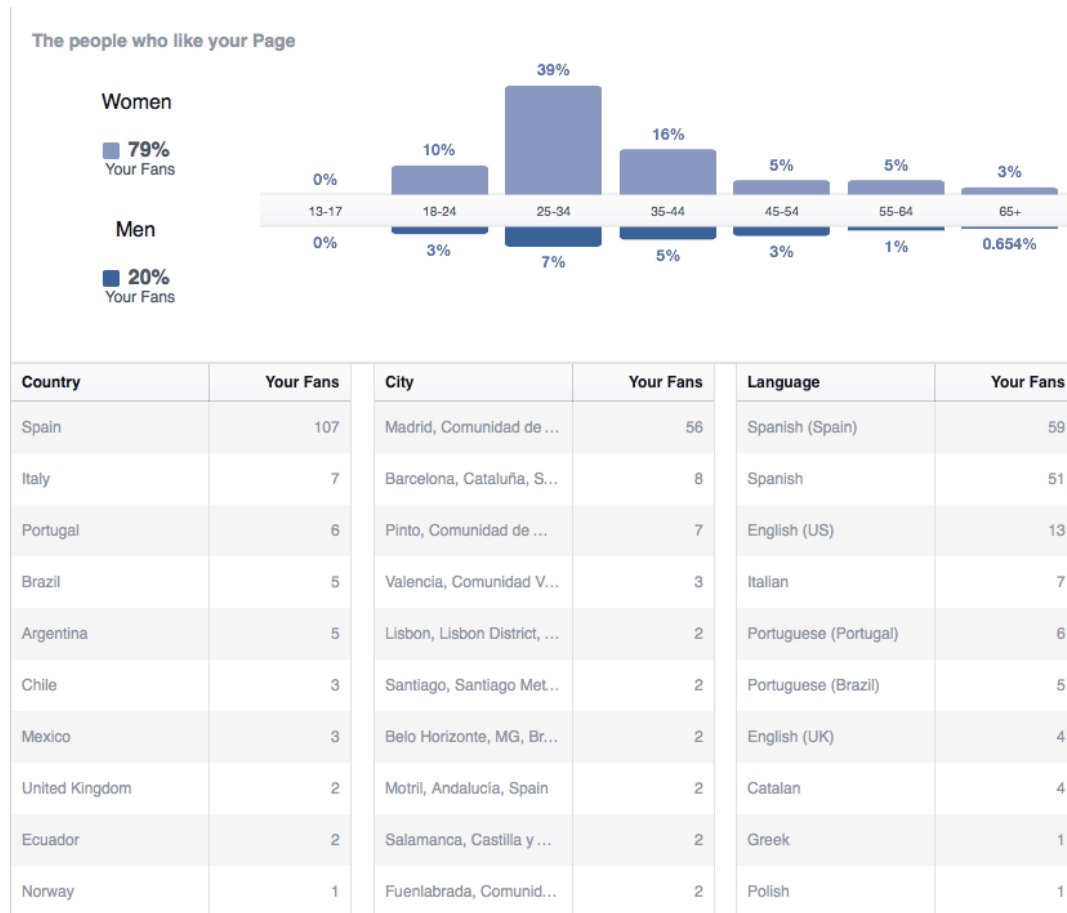


Table 42 Audience overview of the meCHive facebook page

Reactions

Most reaction to the posts took place in December, coincidentally with the sixth meCHive session, followed by the end of October and beginning of November meCHive sessions.

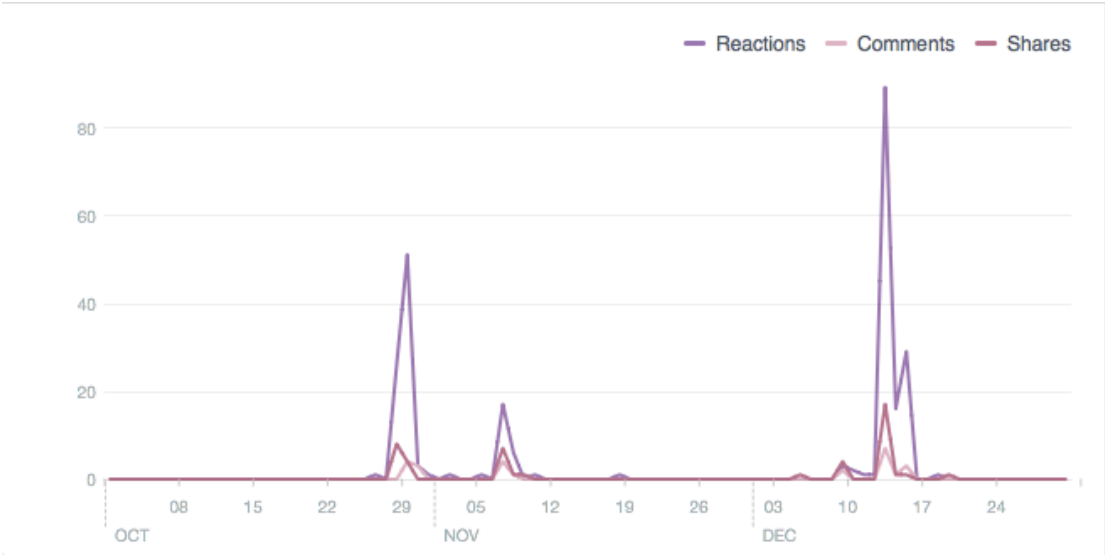


Table 43 Reactions, comments and shares of the meCHive Facebook page

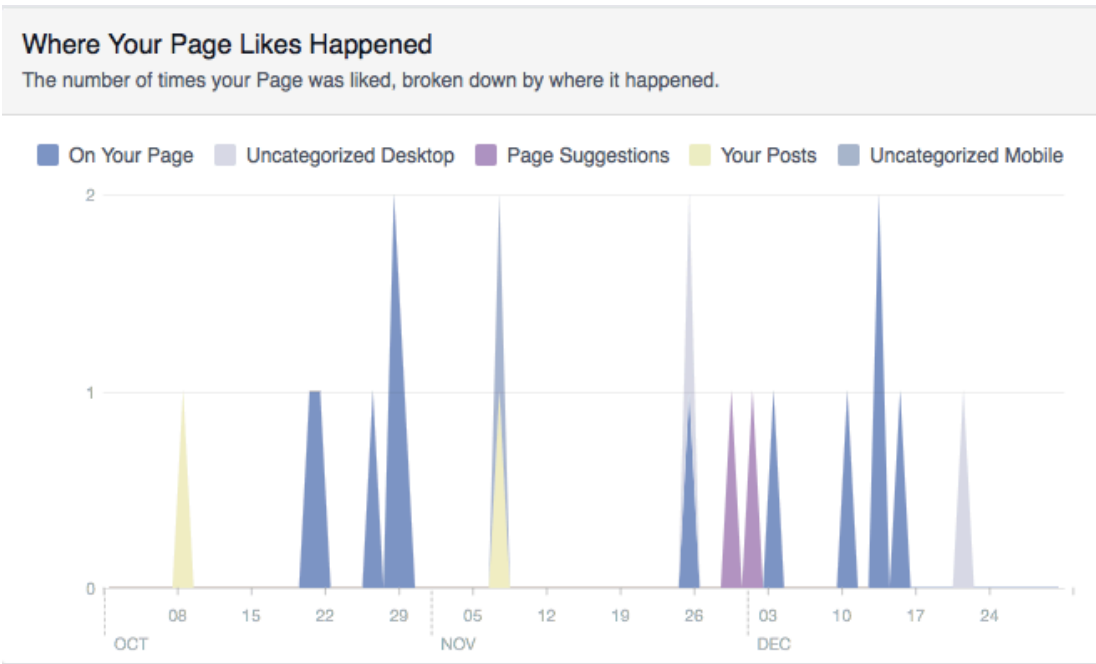


Table 44 Where the likes to the meCHive facebook page happened

Likes on the page are more or less homogeneously distributed, a few page suggestions and some liked on the posts at the beginning of October and at the beginning of December.

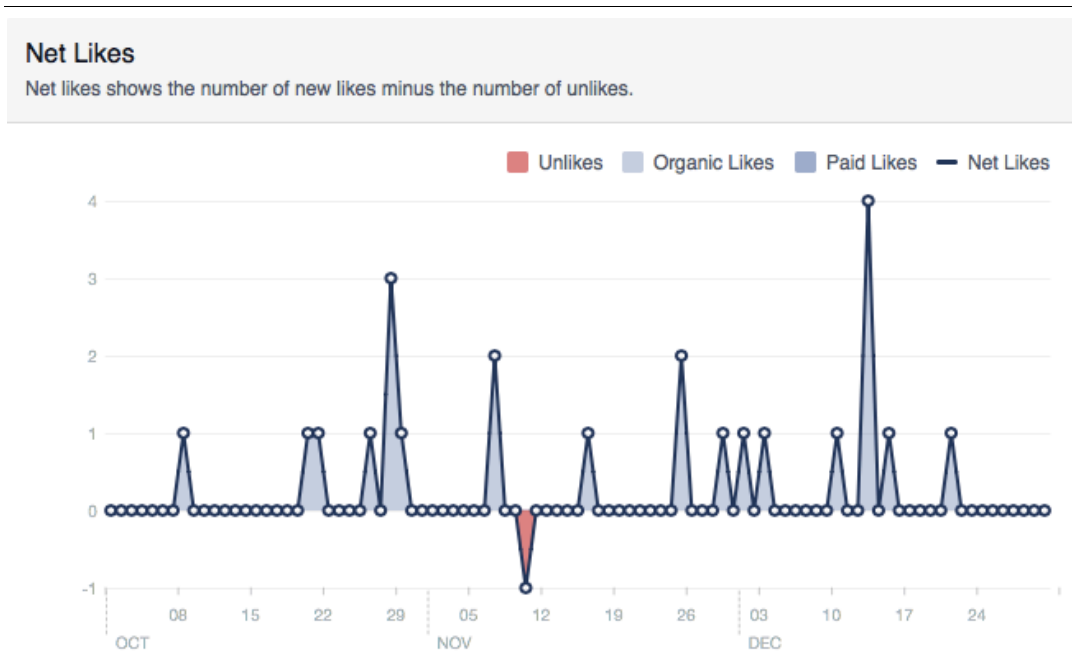


Table 45 Net likes of the meCHive Facebook page

The net likes reached its peak in December, when the sixth meCHive session was published. Another peak at the end of October signs the beginning of the 2015 meCHive sessions.



Table 46 Total Likes of the meCHive facebook page

We can see a progressive increase in the likes from October to December, having a total of 153 likes.

4.2.4.2.2 Twitter user @meCHive_

November

The following chart shows the engagement rate of the tweets (2,0%), link clicks (17), retweets (6), likes (11) and replies (0). It also shows how each tweet has performed in terms of impressions, engagements and engagement rate.

Those tweets that refer to sessions taking place or session preparation are the ones that perform best in rates, impressions and engagement. However, the impact of the tweets is generally very low.

December

The following chart shows the engagement rate of the tweets (2,2%), link clicks (21), retweets (32), likes (56) and replies (4). It also shows how each tweet has performed in terms of impressions, engagements and engagement rate.

Those tweets that refer to sessions taking place or session preparation are the ones that perform best in rates, impressions and engagement. The general impact of the tweets in December was higher, especially those concerning meCHive sessions and how mass media sees museum education.











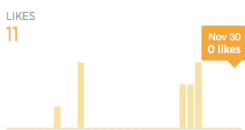







Tweets				Impressions	Engagements	Engagement rate	Engagements Showing 30 days with daily frequency
Top Tweets							
	meCHive @meCHive_ · Nov 23	Seguimos trabajando en la cesión ciudadana de #Niarteneducación... @DavidLanau @pinvisibles @rosanbru @Cris_Carod pic.twitter.com/sCMEDSiQ9	View Tweet activity	874	36	4.1%	ENGAGEMENT RATE 2.0% 
	meCHive @meCHive_ · Nov 11	Que una visita a un museo se recuerde después de tantos años... magnífico Laurence Bradbury, educador de la @Tate twitter.com/Sebastiane088/...	View Tweet activity	114	1	0.9%	
	meCHive @meCHive_ · Nov 7	Archiving Tate Learning: After almost six months in London diving in the Tate Archives, our research stay is o... bit.ly/1H78zO	View Tweet activity	119	0	0.0%	LINK CLICKS 17  On average, you earned 1 link clicks per day
	meCHive @meCHive_ · Nov 7	Rika Burnham: "It is only our ongoing engagement with works that keeps them alive." "A museum ins... bit.ly/1S74EFs	View Tweet activity	104	0	0.0%	
	meCHive @meCHive_ · Nov 7	La Universidad se ha convertido en una fábrica de certificación: El acceso a la facultad de Bellas Artes de la... bit.ly/20CYzqu	View Tweet activity	95	0	0.0%	RETWEETS 6  On average, you earned 0 Retweets per day
	meCHive @meCHive_ · Nov 7	Fundación Museos de Quito: Jorge Fernández (Madrid, España) Respuesta: Alejandro Cevallos. Fundación Museos (Qui... bit.ly/1HkYHEz	View Tweet activity	101	0	0.0%	
	meCHive @meCHive_ · Nov 7	Museum Education Timeline: Museum Education TimelineEnglishSpanish: bit.ly/1WHL0RO	View Tweet activity	99	0	0.0%	LIKES 11  On average, you earned 0 likes per day
	meCHive @meCHive_ · Nov 7	Welcome to meCHive: welcome to meCHive from Sara Torres on Vimeo. bit.ly/20CIW2e	View Tweet activity	97	0	0.0%	
	meCHive @meCHive_ · Nov 7	MuPAI: publicaciones: Papers, communications, books... published on activities carried out at the MuPA... bit.ly/1HzZ8f	View Tweet activity	105	0	0.0%	REPLIES 0  On average, you earned 0 replies per day
	meCHive @meCHive_ · Nov 6	La tribu mupaya sufre en sus propias carnes los efectos de la contribución... en las sesiones de meCHive @MuPAI_BBAA pic.twitter.com/uAbyNLN7SP	View Tweet activity	249	10	4.0%	
	meCHive @meCHive_ · Nov 6	Como en casa investigando qué es la colaboración en la sesión de archivo de educación en museos pic.twitter.com/uPwYcDC7H7	View Tweet activity	127	6	4.7%	
	meCHive @meCHive_ · Nov 6	Co-creando un menú para el @MuPAI_BBAA en las sesiones de archivo de educación en museos @noeliaadc @IsabelCarralero pic.twitter.com/906NPferiz	View Tweet activity	335	15	4.5%	
	meCHive @meCHive_ · Nov 6	Aunque no lo parezca, esto es un tipo de participación... hosting en las sesiones de archivo de educación en museos? pic.twitter.com/Uf2pCQ5Wwz	View Tweet activity	104	5	4.8%	

Table 47 Tweets in November 2015

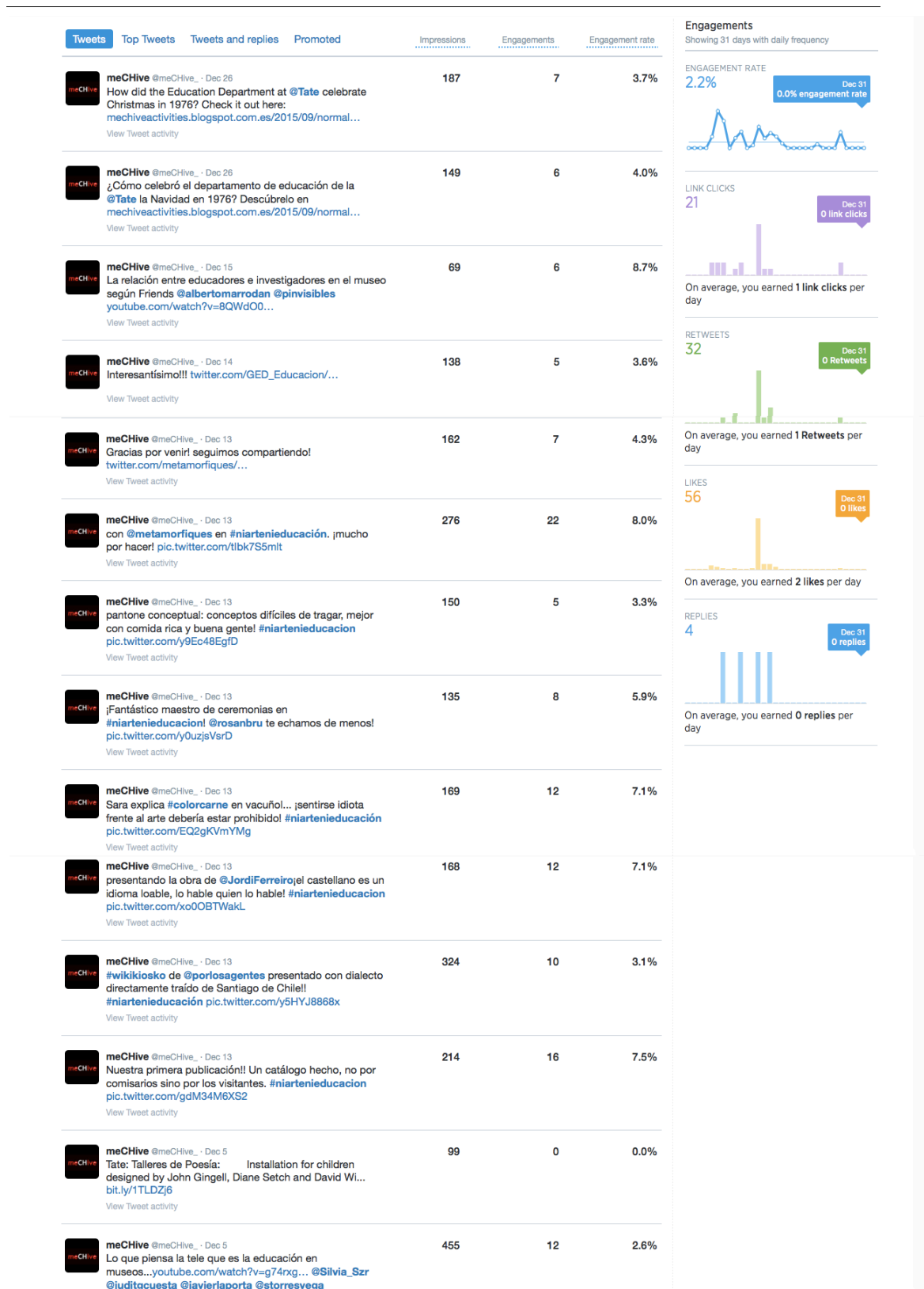


Table 48 Tweets in December 2015.

4.2.5 Conclusion: Does the meCHive prototype match the features in the meCHive protocol?

The meCHive prototype in both online platform and event formats, through the users opinion and the market study, answers to the features of the meCHive prototype.

Each feature was tested with two methods:

The first one, in the case of the online platform consisted in the use by 58 people of the online platform and asking them if they thought that the platform met the features. In the case of the events, we asked 15 people who had attended the meCHive events and asked the same question. The following people considered that the meCHive prototypes met the features of the meCHive protocol:

FEATURE	PLATFORM	SESSIONS
Participation	87,33%	100%
Authenticity	98,33%	100%
Visibility	98,33%	100%
Training	89,33%	93%
Research	96,66%	93%
Format	94,66%	100%

The second method was the market study. In it, we saw that both the online platform and the sessions have had a relative impact in the archive users and the communication of the sessions beyond the time and space they took place. In terms of making both formats participatory, reliable, visible and a tool for training and research, we consider that there is a long way to go to maximize the potential of this project.

However, in terms of confirming that the meCHive prototype is valid we can do this with no hesitation. This means that we can proceed to the next phase of this research which consists of contrasting our hypothesis in the case studies of Tate and The Pedagogical Museum for Children's Art:

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of educational activity of the Pedagogical Museum for Children's Art to others.

and

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of educational activity of the Tate to others.

4.3 Tate's case study

4.3.1 History of Education at Tate

4.3.2 Front-end Analysis of the Tate's Archive

4.3.3 Application of the meCHive Protocol to Tate Learning

4.3.4 Evaluation of the meCHive Protocol through Tate case study

4.3.5 Findings: Does the museum education archive for the documentation, organization and preservation of the educational experiences improve the visibility and meaningfulness of the educational activity of Tate

ARCHIVING TATE LEARNING



Illustration 61 Torres, S. (2015) *Archiving Tate Learning map*. Madrid: Personal Collection

4.3 Tate's case study

Tate is the name of the institution that comprises four different Art galleries. Under the same direction, the four museums are Tate Britain and Tate Modern, in London; Tate Liverpool, and Tate St Ives in Cornwall. Tate Online (created 1998) has been considered the "fifth Tate site". It is also worth mentioning that the Barbara Hepworth Museum and Sculpture Garden is part of the Tate family. Tate is not a government institution, but its main sponsor is the Department for Culture, Media and Sport.

The current network of Tate museums was completed in 2000 when Tate Modern opened to the public. Even if they are part of the same organization, each Tate has its own personality and focus:

- Tate Britain (London) was founded in 1897 as the National Gallery of British Art. In 1932 it was renamed the Tate Gallery after sugar magnate Henry Tate of Tate & Lyle, who had laid the foundations for the collection. It remained as Tate Gallery until 2000 when it was renamed as Tate Britain. Currently, it displays the collection of British art from 1500 to the present day. One of the Tate Britain's most publicized art events is the awarding of the annual Turner Prize

- Tate Liverpool, founded in 1988, was created to display work from the Tate Collection. It comprises the national collection of British art from the year 1500 to the present day, and international modern art. The gallery also has a program of temporary exhibitions. Until 2003, Tate Liverpool was the largest gallery of modern and contemporary art in the UK outside London.

- Tate St Ives (Cornwall), founded in 1993, exhibits works by modern British artists. The Tate also manages another, earlier, property in St Ives, the Barbara Hepworth Museum and Sculpture Garden, which it opened in 1980.

- Tate Modern (London), founded in 2000, is probably the most well known of the four sites. It opened in 2000 and it is based in the former Bankside Power Station, in the Bankside area of the London Borough of Southwark. It houses the Tate's collection of British and international modern and contemporary art from 1900 to the present day. It is one of the largest museums of modern and contemporary art in the world.

For the purposes of this research, we are considering the four Tate sites. However, due to the Tate archive features, most of the information we discuss in this text, come from events that happened at the founding Tate, now known as Tate Britain.

The ideas presented in this case study are based on a collaborative and exploratory research project guided by Emily Pringle, Head of Learning Practice and Research at Tate. The research methods used to gather data for analysis are as follows:

Six interviews with Tate Learning London (Tate Britain and Tate Modern work cross-site so the convenors are the same in both museums) convenors for Learning:

Marko Daniel, Public Programs convenor

Mark Miller, Young People's Program convenor

Alice Walton, Schools and Teachers co-convenor

Susan Sheddan, Early Years and Families convenor

Rebeca Sinker, Digital Learning convenor

Sam MacGuire on behalf of Jennifer Batchelor, Interpretation convenor

Annie Bicknell, BP Art Exchange convenor

Three interviews with Learning staff

Anna Murray, Assistant curator for Public Programs & Access

Michelle Fuirer, Curator for Public Programs, Community

Hanna Wallis, Assistant Curator Digital Learning, Archives & Access

Maggie Connolly, Learning Team Administrator

Two interviews with gallery education related specialists

Bernadette T Lynch, University College London, Museums, Collections and Public Programs Emerita

Jane Sillis, Director of the National Association for Gallery Education Engage

Two interviews with Tate archivists

Jane Kennedy, Records manager, Tate London

Lisa Cole, Assistant Curator Gallery Records

One interview with an expert in community and participatory archives: Andre Flinn, Reader in Archival Studies and Oral History and Departmental Graduate Tutor (Research) at the University College London

Discussion group at Tate St Ives and

Discussion group at Tate Liverpool

Item study in the archive

From January to April and July to September 2015, we had the chance to study all the documents related to Education at Tate that are part of the Tate Archive and the Engage Archive at Goldsmiths, London.

Participatory observation in the archive

While studying the items in the archive, we experienced the situation an average user has to face when looking for documents around Tate Educational activities. With all these methods we have detected issues, analyzed them and suggested changes. In this process we have used Tate Gallery Records and Archive with the purpose of understanding Tate's educational history.

4.3.1 History of Education at Tate

As Victoria Walsh pointed out in conversation with Simon Wilson during the interviews as part of the Tate Encounters project, "it has been difficult to assemble (the history of education) while looking at the documentation in the archive or Library. What constitutes the history of education? Is it the marketing materials or the audio-visual or the gallery records? There is quite an erratic history in the archive" (Walsh, 2008)

However erratic this history seems when looking at the evidence kept in the archive, this is what we have to work with to imagine the educational development at Tate. In the following lines we describe the history of education at Tate, according to what can be found in the archives. This is one of the many stories we could construct.

It all began with one person, H.S. Teed, who in 1914 was appointed as the first Official Guide at the National Gallery of Millbank, later known as the Tate Britain. The Official Guide conducted two parties daily around the galleries and a limited number of special visits could also be arranged (National Gallery, 1914). However, H.S. Teed enlisted in the army the following year and Edwin Fagg was appointed in his place. Fagg remained in position after the war and took a special interest in modern foreign art, publishing *Modern French Masters: An Introduction and Complete Handbook to the Modern Foreign Work in the National Collection* in 1930 (Spalding, 1998, p. 44). We know that some educational events took place from this moment to 1950 because they were mentioned in the Board of Trustees' minutes. In 1923, we know that the Secretary of Evening Lectures Association applied for permission for lecture parties of about 30 students to be conducted by the Official Guide in the Gallery from 6-8pm; there was also a discussion about the pay rise for the Official Lecturers in 1924 ("Meeting Minutes", 1924) and it was granted in 1925 ("Meeting Minutes", 1925); a request for stools for the official lecturers was placed in 1929 ("Meeting Minutes", 1929), approved that year and revoked in 1936. This is not to mention more mysterious events that took place such as the delivery of a lecture on January 30th 1931 by the Marqués de Merry del Val ("Minutes of Meeting of the Trustees of the Tate Gallery", 1931). These scattered fragments are the only evidence of the first 36 years of education at Tate.

After 1950, the gallery records offer more information about what was going on at the time. Information on lectures can only be found from 1968 onwards and the documents that convey this information (letters of various kinds: requests, complaints and acknowledgements) give us a taste of activity occurring at the time. This period could be considered successful in terms of the lecturers as they were highly valued by the audience as it was stated that "there has been a marked increase in the number of special lectures that the Tate Gallery has been able to provide for visiting parties from schools, colleges and other

educational and social institutions." (Tate Gallery Annual Report, 1967-68)

It is interesting to note, that when a member of the public requested a lecture outside of the official program, the names and addresses of the lecturers were sent directly to the home address of the person in question. Tate did not have economic capacity to manage the organization of the lectures, therefore they encouraged members of the public to make arrangements with lecturers privately. In letters between the year 1951 and 1966, Mary Chamot, Assistant Keeper at Tate, answered many requests for lectures that were not included in the schedule saying that they had "a very limited fund for the purpose" (Chamot, 1951) of lectures and suggesting to make the 'arrangements direct' with one of the lecturers.

A number of important names were found on this list including Lawrence Alloway (who coined the term 'Pop-Art') and Laurence Bradbury, who had his own followers or "groupies", as they were described by Michael Compton (2009) Keeper of Exhibitions and Education Department. According to the letters, this group of enthusiastic individuals wrote to Laurence Bradbury congratulating him on his lectures for adults and children and asking for more.

For me Tate is Happiness. This has been brought about in large measure through the brilliant and stimulating lectures of Mr. Laurence Bradbury (Morphet, 1968)

This group also expressed their disappointment when Laurence Bradbury's name was not included on the lecture list.

I have recently received the list of lectures for April and see to my horror that Mr. Bradbury is not giving a single lecture. He is so marvelous, so please, please, can we have him back (Rhodes, 1968)

Laurence Bradbury became one of the longest-serving of a rota of lecturers whom the Tate employed on a freelance basis. Norman Reid, Director of Tate from 1964 to 1979 used to say that if laughter could be heard in the Gallery, you knew Laurence Bradbury was lecturing (Spalding, 1998, p.74). The admiration for Laurence Bradbury has transcended time and space and people remember him dearly. Tate's twitter account asked their followers about their most beloved memory at Tate. One of the followers answered "Prof. Laurence Bradbury's lectures in 1979. He was amazing" (@Sebastiane088, 2014) (Illustration 62)

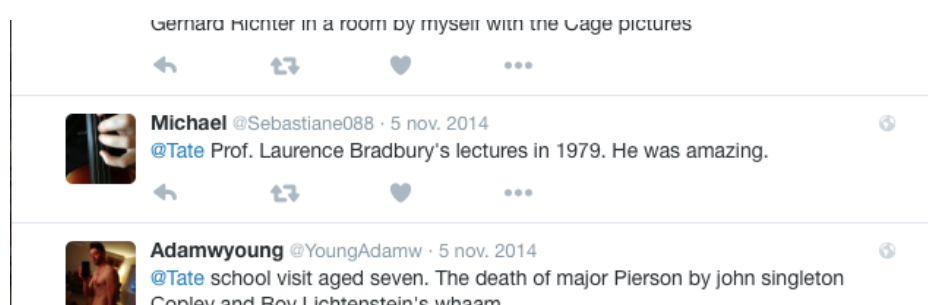


Illustration 62 *Tweet remembering Laurence Bradbury.*
Retrieved 5 September, 2015 from <https://twitter.com>

After 1968, publicity becomes another source of information that complements other sources. Publicity was presented in the form of leaflets to be handed out to visitors or appeared in the form of labels displayed in the galleries. This material is important in terms of positioning education in the interphase between the audience and the museum. In this interphase we find that the lines between communication, visitor services and publicity blurred. The way different types of visitors were addressed, gives us information about the nature of the relationship the museum was building with the visitor.

The 1970s brought about many changes to the organization of educational activities as Michael Compton was appointed to the newly-created position of Keeper of Exhibitions and Education, and Simon Wilson was appointed as Head Lecturer (Illustration 66). Michael Compton then travelled to the US and saw how the "docents" worked there. "Docents", as described by the Museum of Fine Arts of Boston, the first museum in the US to open this post in 1906, are

Persons of intelligence and education who would act as intermediaries between Curators and the many who would be glad to avail themselves of trained instruction in our galleries. Through these docents, as it has been proposed to call them, the heads of departments could instruct many more persons than it would be possible for them to accompany through the galleries... (Burnham & Kai-Kee, 2011, p. 19)

After studying what other museums were doing in terms of offering educational activities, Michael Compton created two sub-departments from scratch. Coincidentally, having a Head for Exhibitions and Education during this decade brought many ground-breaking projects for different audiences.

The spirit of this newly-created department was to be incarnated by the Robert Morris Exhibition. This exhibition was designed with the artist with the intention of encouraging physical participation on the part of the visitors. Although the ethos behind the idea was extremely appealing: Morris's desire was for the audience to explore their own bodily reactions (Illustration 63), what Tate had underestimated was "the over-zealous enthusiasm of the audience and the readiness with which competition and aggressive instincts came to the fore" (Spalding, 1998, p.1973) After five days some of the exhibits had disintegrated and enough minor injuries had been caused for Michael Compton to ring Norman Reid at home during the weekend and request his permission to close the show. It was eventually reopened in a non-interactive form.

This episode that some may consider a complete failure was followed by other attempts. These attempts were interested in encouraging active participation from the public.

For children, the Chenies Street Gallery organized activities where children were led to appreciate the works through a physical response (Measham, 1973) (Illustration 64)



Illustration 63 Tate (1971) *Woman interacting with one of Robert Morris Sculptures*. London: Tate Archives

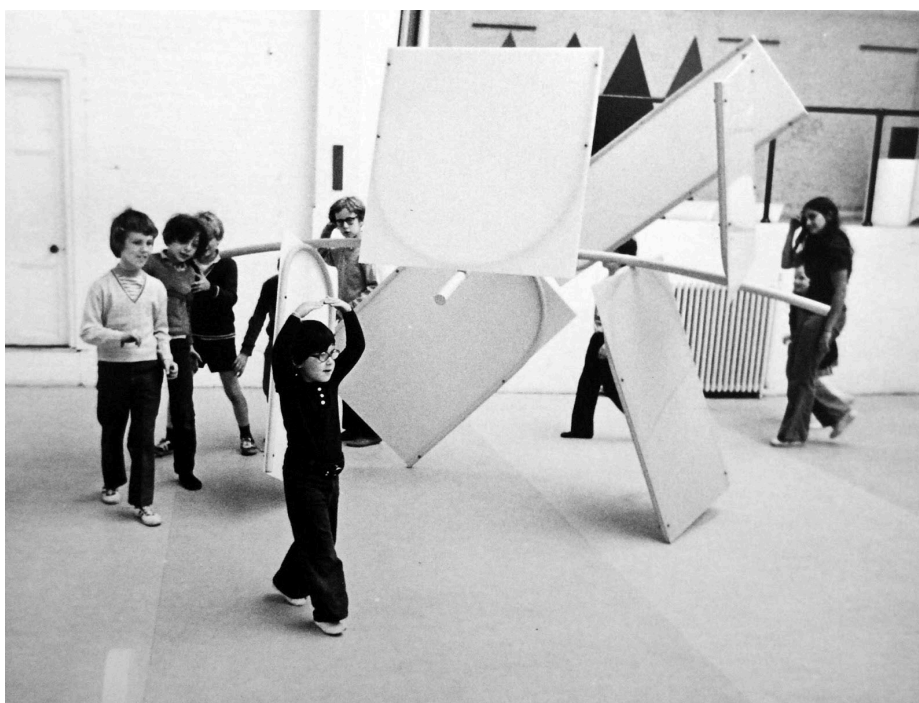


Illustration 64 Tate (1972) *Movement in Sculpture*. Chenies Street Gallery. London: Tate Archives

Installations such as *Kidsplay 1* (Illustration 65) in its first version (1973) and second in 1974 that attracted the national and international media. These installations were followed by a

third version titled *Tate Games* (1975) targeted at an intergenerational audience. Visitors were able to manipulate machines, playthings designed for the most part to relate to works at Tate. Designed by John Gingell and David Weightman, these installations included performances and games devised by Howard Romp and Adrian Chappell.

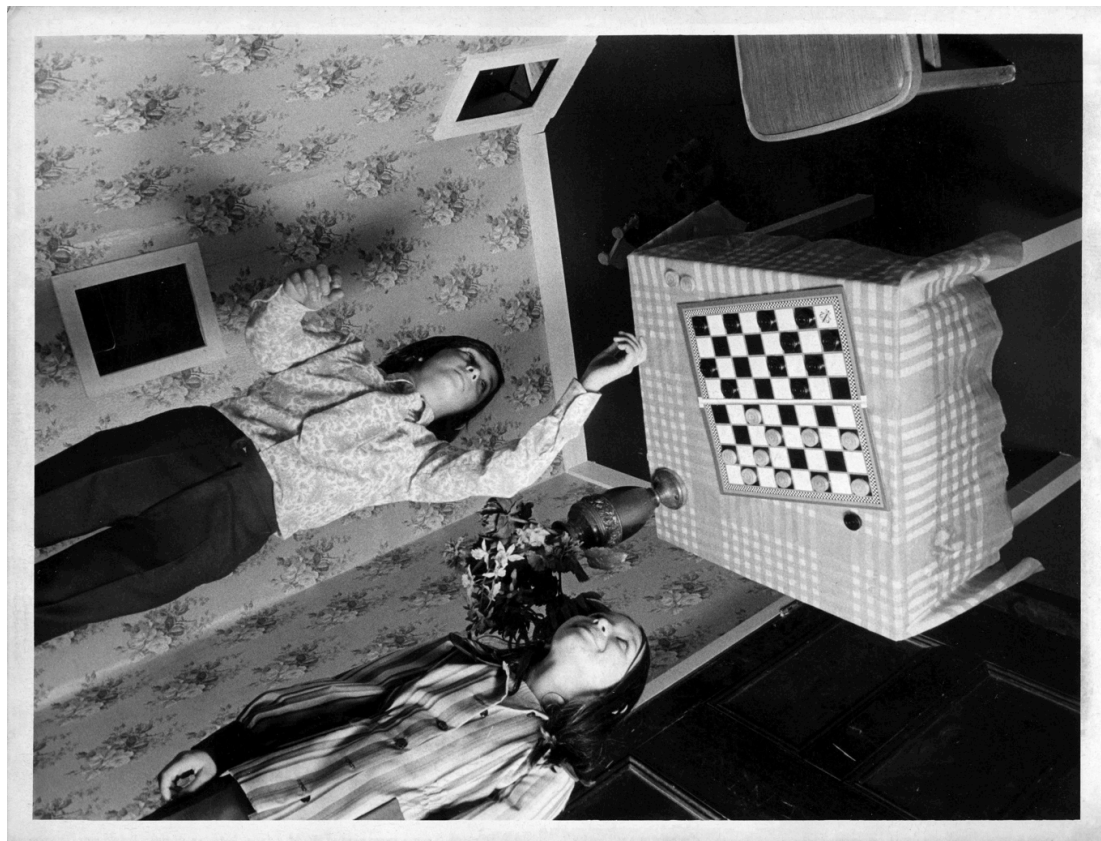


Illustration 65 Tate (1973) *Kidsplay I*. London: Tate Archives

In 1976, Simon Wilson, Head of Education with the technical assistance of Cliff Evans, organized the first video art exhibition at the Tate. Praised by the critics but criticized because it was displayed in the lecture room when it was considered that it should have occupied a space reserved for important exhibitions. According to the press, this exhibition was only possible through the "good offices"(Cork, 1976) of the Education Department and granted the status of a side-show at Tate, politely but firmly removed from the space normally occupied by important exhibitions (Illustration 67).

The voluntary guide's scheme was also launched in this decade in addition to experiments in performance, poetry, video-cassette creation as educational resources and the organization of the first Sculpture for the Blind exhibition in 1976. These events are fairly well documented through strategy texts, a few photographs, film, audio, publicity, developmental documents and large quantities of letters of acknowledgement, complaints, suggestions and other correspondence between the parties involved.



Illustration 66 Tate (1973) *Simon Wilson, Official Lecturer*. London: Tate Archives



Illustration 67 Cork, R. (1976) *London Art Review: Richard Cork at the Tate Gallery's First Video Show*. London: Evening Standard

At the beginning of the 1980s, as Education became a separate department under Simon Wilson, educational activity continued its rapid growth. Poetry (Illustration 69), performance (Illustration 68), teacher training and the more established formats like the lectures and

courses provided an ever-increasing audience. Although not entirely consistent, the documentation from this decade is remarkable in terms of the strategy and formats.

The end of this decade brought the opening of Tate Liverpool, with its own approach to educational activity. Toby Jackson, Head of Education at Tate Liverpool, in 2008 explained the situation in a conversation with Victoria Walsh:

Public programs (in Liverpool) were trying to increase fundamental ideas. One is that the role of the Education Department is not simply to amplify the exhibitions and collections, but to do so in a way that it is associated with its reception, not its construction. You are allowed to criticize it.

You can have a role. The education department could have a role with engaging people with large issues around culture, politics and the visual arts. But also, we could take a leap on what's the sense of scholarship. It was a great role to try and increase the status of the department. Growing was around professionalism, increasing the status and the offers there were. The fact that we had security guards and then we had people who did security and made people engage in conversation (Jackson, 2009)

In Liverpool, the people of that time in the education department were called officers. The organization was different in London. Simon Wilson called the educators lecturers. In other museums they were called managers. However, a decision was made in London and Simon Wilson "decided to call them curators" (Wilson, 2009) because he felt they were curating a program.

There is a decreasing number of documents dating from the 1990s. We know that the education department was reflecting on their practice and the visibility of it:

The Tate's education work over the last 25 years or so has been varied and extensive and, in many cases, innovative and challenging. There are, however, new opportunities for development. These would take the Gallery, as it were, beyond itself and provide a more 'extrovert' dimension to balance its substantial 'introvert' one. There are three questions that answers to which will determine the shape and direction of our educational programs through the 1990s: What can education be at the Tate? In what way is the Tate an educational institution? What emphasis in educational methodology should we bring to bear in our programs? For whom are our programs intended? (Educational policy, 1992).

Furthermore, there was a questioning on the way activities were funded and whether to charge the participants for the educational activities.

Just as no curator would let the box office determine the exhibitions program, so the education program must have its integrity defended and respected at the highest level against commercial manipulation (...) Given the negative social effects charging could have and the relatively small income most of the functions could yield as against the enormous increase in work for the administrative staff involved, I suggest it is only in the area of professional in service training activities that a charge could be considered. From this it is clear that charging for Young Visitors

activities can make only a very modest income. The real area for potential funds is sponsorship though I do not believe all the education department's costs can be recuperated in sponsorship, I do believe we could achieve an annual sponsorship in the region of £100-£120,000. (Crigg, 1994)

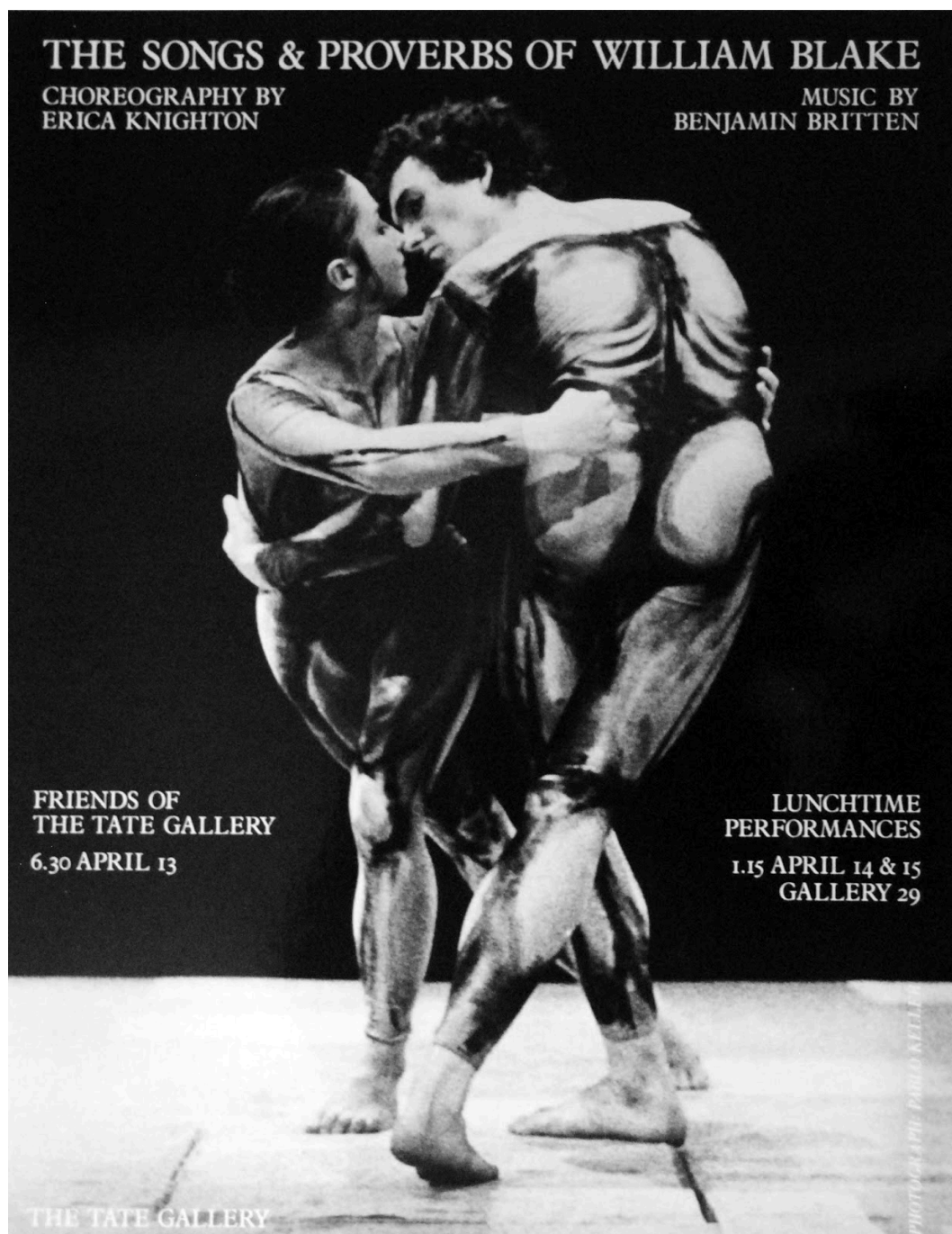


Illustration 68 Tate (1983) *Performance Songs & Proverbs of William Blake*.
 London: Tate Archives



Illustration 69 Tate (1987) *The Muses Meet. David Gascoyne in a public poetry reading*. London: Tate Archives

In the following years, adult education grew enormously and courses and conferences were highly demanded (Lathav, 2009). These demands along with the reorganization of the Education Department in 1991 produced a shift in the scope and interest of the educational approach.

Following the immediate success in 1990 of this compendium, *The Tate Gallery: An Illustrated Companion*, Simon Wilson, Head of Department since 1980, was made curator of Interpretation, in which role he oversees the way in which material is presented to the public. His deputy, Richard Humphreys successfully applied for Wilson's former post. Humphreys who was keen to acknowledge and learn from the educational work done at Liverpool, immediately set up a working party to help towards the formulation of a new educational policy. Previously the pattern of Tate's educational activities had been especially good for the general visitor and for schools. Now it was thought necessary as well as desirable to forge closer links with universities and teachers and to play a more active role in public debates on educational issues, even if this carries the risk of involving the Gallery in political conflict. (Spalding, 1998, 254)

In 1993, Tate St Ives opened and new questions were asked about how the educational activity of Tate had to be approached.

During this decade and until 2014, the only materials that are available in the archive are publicity and audio recordings of some events. Thanks to them, we can tell that the activity at Tate was ever-increasing and a desire to target new audiences drove the Team's efforts.

These efforts needed a structural change, and in the year 2000 the Department of Education was named "Interpretation & Education". This period was dominated by the restructuring of the former Tate Gallery Education Department at Millbank into a new Tate Britain Department of Interpretation and Education, and the concomitant creation of a similar department for Tate Modern.

The wish to satisfy as many as possible led to the publication in 2006 of *The Art Gallery Handbook: A resource for Teachers* (Illustration 70). Its content was informed by two beliefs: "that experiencing visual art at first hand is essential to anyone involved in making and thinking about art, and that the pupils learn best when they are actively involved in their learning" (Charman, Rose & Wilson, 2006, p.7). This book represents a summary of the approach the schools team thought more effective.

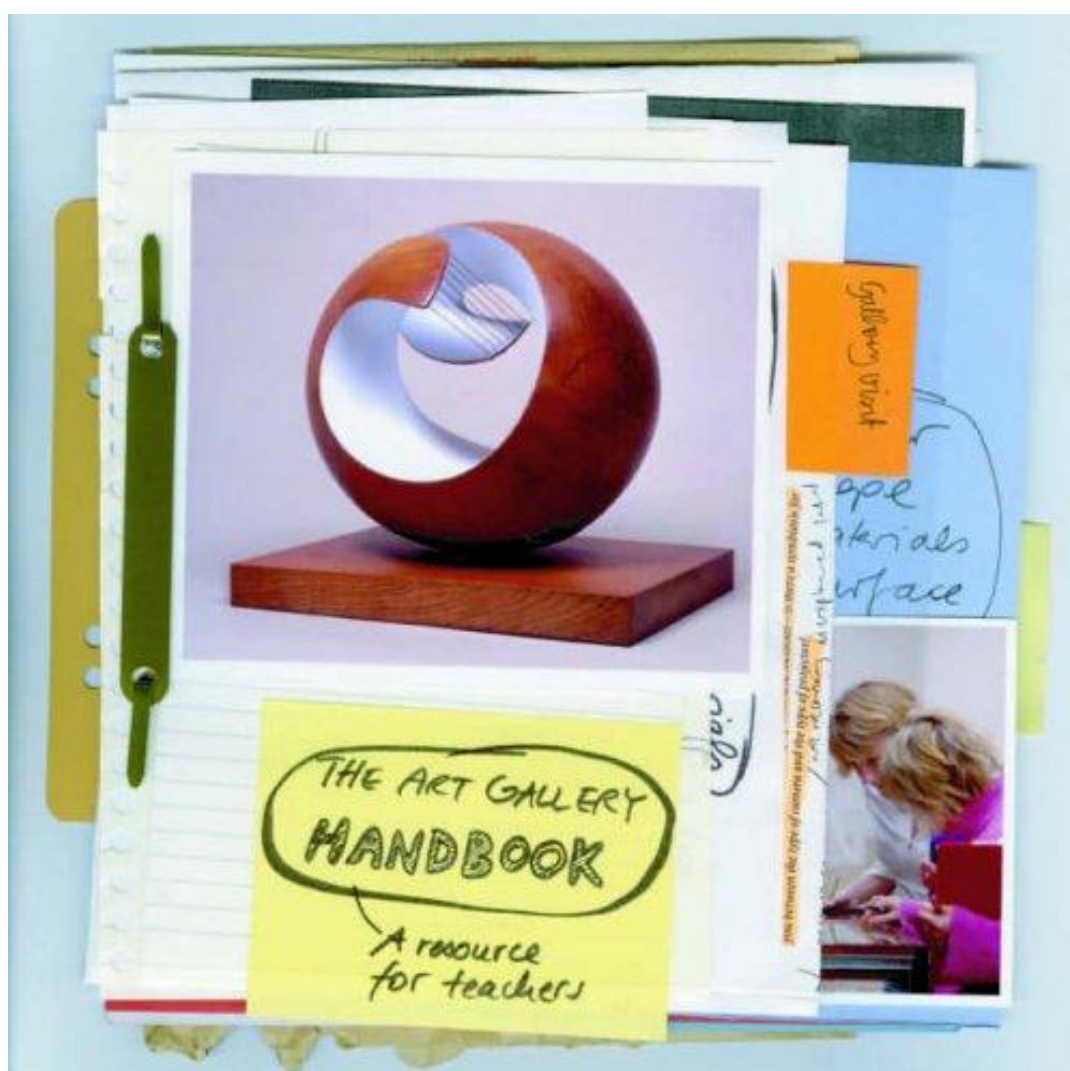


Illustration 70 Tate (2006) *The Art Gallery Handbook: A Resource for Teachers* front cover. London: Tate

In 2010, Anna Cutler was appointed Tate's first Director of Learning in January. Nicolas Serota, Director of Tate, said "we very much look forward to building on the remarkable

programs developed by Tate's current Learning Teams. Under Anna's leadership, we aim to bring Learning even closer to the heart of Tate in the future." ("Anna Cutler Appointed Tate's First Director of Learning", 2016). In 2011 Tate Learning embarked on a close examination and reframing of their practice.

The Transforming Tate Learning project, which was supported by the Paul Hamlyn Foundation, provided a rare and valuable opportunity to embark on an institutional and practice change program that sought to transform Tate's learning offer through developing new methods of practice-led research, trialing pilot projects that challenged existing models of working and finally by establishing new networks to share findings across the field ("Learning at Tate", 2016).

In July 2013 the Learning Team produced a resource to share the approach they had taken. The resource takes you through the process in order for the reader to use it, challenge it and improve on it.



Illustration 71 *Tate Collectives* (2013). Tate Britain: London Retrieved 11 March 2016 from <http://www.tate.org.uk/learn/young-people/gallery-collectives/london>

Tate announced on 9 October 2014 the official launch of the Tate Research Centre: Learning, a new Tate Research Centre which promotes research and knowledge exchange and inform practice in the field of learning in galleries. The Research Centre organizes symposia, conferences, research-led practice sharing sessions and professional development events. It also hosts specialist researchers and instigates and manages learning research projects within

Tate. The Centre disseminates research news and information relevant to learning in galleries, and provide a forum for sharing and developing research from across the sector in the UK and internationally. The Centre works with UK and international museum and university partners and welcomes ideas and proposals for new projects and events. It also invites submissions for publication to 'Working Papers', the Centre's online publication platform ("Tate Research Centre: Learning launch", 2014)

This history of education at Tate made out of the pieces found in the archive is a journey that starts more than 100 years ago with the purpose of delivering information to the visitors. This remained like that until the 1970s when the interest was more focused on participation and inquiry. That led to a period for more scholarly approaches but never denying the active attitude of the visitors. Currently, Tate works towards a practice-led research that helps the Learning team better understand themselves and their audiences (Illustration 71).

4.3.2 Front-end Analysis of the Tate's Archive

We have based the analysis of the existing repositories on the observation of the ways these repositories work, from the creation of a record to its accessioning for public interest, the comments of those involved in the process and the personal experience dealing with the records. This will be analyzed in two different parts: first, the life cycle of a record at Tate learning and then, the experience of the researchers studying the accessioned records.

To have a different approach to the records, we will compare the situation of Tate gallery records in the Tate archive and how these same records are organized in other places outside Tate.

4.3.2.1 The Life Cycle of a record at Tate Learning

The analysis of the "Life Cycle of a Record" will be explained going through all of its stages at the same time that we include comments and observations (Illustration 72). The "Life Cycle of a Record at Tate", as described in the Information and records management induction, goes as follows:

STAGE 1- The Learning Team creates a record and saves it in line with Records management policy and IS policies. At this stage, the learning team recognizes not being aware of the Records Management policy and the IS policies. However, they apply most of the recommendations correctly.

STAGE 2- The Learning Team uses records in line with Records and IS policies. As many of the records are born digital, at this stage an analysis of the T\ drive is compulsory.

The T\ drive is a shared drive between all departments at Tate where they can exchange documents remotely. Not all folders can be accessed by all, as there are permissions for each department's use of it.

It is a helpful tool for the archives to deal with the digital preservation issues and to have access to the different versions of documents. In terms of digital preservation it is also a viable tool. However, In our analysis we have found the following incidences that put Tate Learning digital assets at risk:

FOLDER	INCONSISTENCIES	FILE PATHS LONGER THAN 256 CHARACTERS	EMPTY FOLDERS	SIMILAR FILE PATHS	REPETITIONS WITHIN A FILE PATH	MISNAMED FILES	"LOOSE" FILES
1.1	1	18	17	1	2	yes	yes
2.1	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY
2.2	0	0	2	0	0	yes	yes
2.3	1	0	>100	0	1	yes	yes
3.1	5	16	10	0	12	yes	yes
3.2	1	0	1	0	0	yes	yes
3.3	0	0	24	0	0	yes	yes
3.4	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY
3.5	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY
4.1	6	13	18	0	2	yes	yes
4.2	10	1	96	1	1	yes	yes
4.3	0	0	7	0	0	yes	yes
4.4	1	0	2	0	0	yes	yes
4.5							
5.1	6	>100	19	0	4	yes	yes
7.1	0	0	17	0	0	yes	yes
8.1	>100	0	16	0	12	yes	yes
8.2	0	0	2	0	0	yes	yes
8.3	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY	EMPTY
8.4	0	0	29	0	0	yes	yes
8.5	8	>100	44	0	2	yes	yes
9.1	0	16	13	0	0	yes	yes
9.2	0	>100	1	1	0	yes	yes
9.3	0	0	8	1	0	yes	yes
9.4	0	0	0	0	1	yes	yes
9.5	3	0	9	0	0	yes	yes
10.2	0	0	2	0	0	yes	yes
11.	0	0	8	0	0	yes	yes
12.	1	0	7	0	0	yes	yes

Table 49 List of incidences as found in the Learning T drive in April 2015

Below, we define what we mean with each kind of incidence.

INCONSISTENCIES

Under this name, we have considered every case in which two or more terms are contradictory in the same file path. An example of this would be:

T Drive\ Tate Drive\ Learning\ ... TM\ Cross site working\ ... \ TB\ (TB)...

As we can see, in the same file path there are references to the two London Tate Sites. The content of this folder belongs to Tate London. Remaining under the "... TM", the files are at risk of becoming difficult to find.

The reason behind most inconsistencies is how the **Cross-site** way of working has been interpreted in different ways in every team. In most cases, teams have created a new folder named "program name London" and have stopped using the "TB" and "TM" ones, which makes sense as their way of working has changed. The problem is that the "TB" and "TM" have been left as time capsules and they have the same problems as the ones described above. As time goes by, the contextualization of those documents that haven't been named and located properly will be more and more difficult.

Other teams that are more site centered (Interpretation e. g.), use the Tate London folder for strategy related documents. The projects developed in Tate Britain are part of the TB folder and the projects developed at Tate Modern are located in the TM folders. However, those two folders have a different internal structure that makes finding certain things difficult.

In other cases, the programs keep using TB, TM and TL at the same level, which makes it very difficult to locate certain files and projects, and others that have chosen to use the TM folder as if it were an equivalent for cross-site.

FILE PATHS LONGER THAN 256 CHARACTERS

According to the Gallery Records policy, the file path length must not exceed the 256 characters. Unfortunately, there are several cases in which this happens in the Learning T:\ drive and these are not exceptions. In some cases, this issue amounts up to twenty cases in the same program. The consequences of this can be:

- Access to the whole file path being denied.
- Delays in searching and adding information.
- Backup of data becoming corrupt.

- Loss of data as regular backup cannot be done effectively.

EMPTY FOLDERS

The following reasons can be found behind not having files inside a folder:

- Missing or misplaced files.
- The use of a folder template that doesn't match the activity's needs.
- Overuse of the H:\ drive when creating files of interest of the whole team.
- Structure that doesn't match the program's needs.
- Deletion of information.

All these reasons, whatever the case, put the capacity of finding what the team is looking for in danger.

SIMILAR FILE PATHS

Those file paths that are similar, are a risk when deciding where to save a file given that answers to two locations. Interchangeability of files is a big inconvenience when trying to find a specific file. The risk of using an out of date file increases rather than solves this issue.

REPETITIONS WITHIN THE SAME FILE PATH

Finding the same term in different layers of the T:\ drive doesn't represent a huge risk, but it unnecessarily increases the file path length, as well as the time of finding a file. An example of this can be seen here:

MISNAMED FILES

When **naming** the documents, the content of the document is usually well reflected, as well as the type of document (policy, report, evaluation, contract); but in many cases, the date of production is missing, underscores are not always used instead of spaces and there is a clear overuse of acronyms. This overuse of acronyms is probably due to the concern of keeping file paths shorter.

"LOOSE FILES"

THE LIFE CYCLE OF A RECORD AT TATE LEARNING

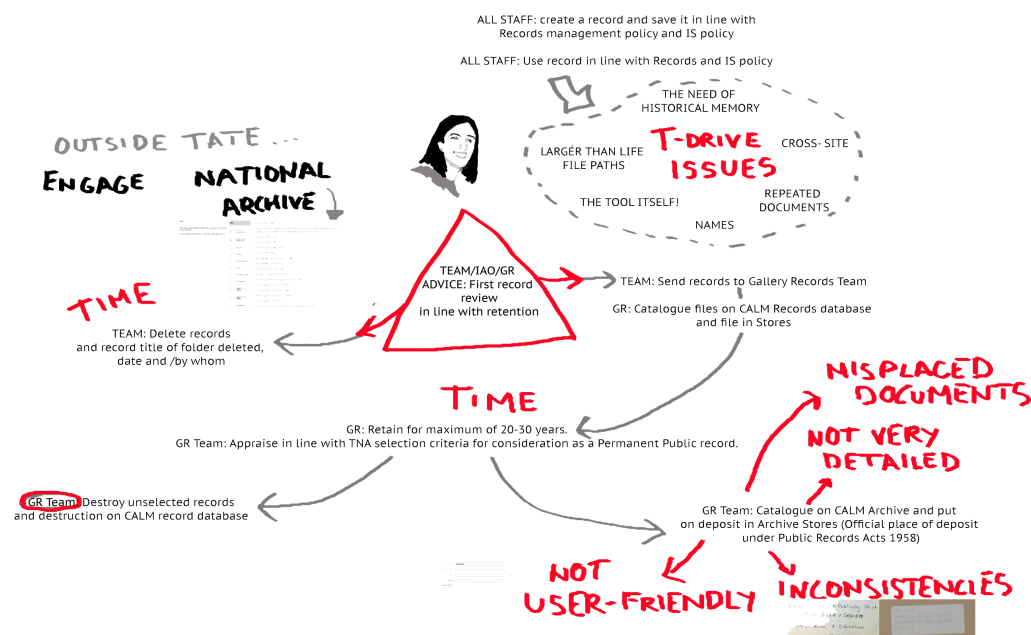


Illustration 72 Torres, S. (2015) *The Life Cycle of a Record at Tate Learning*.
Madrid: Personal Collection

STAGE 3- Team/ IAO + GR advice: First review record in line with retention.

Reviewing records is one of the phases the Learning Team struggles more with. The responsibility involved in choosing what to send to the gallery records, at the same time as being aware that there is an important limitation of space, as well as trying to select what best represents the activities carried out, it is not an easy task. Thankfully, the gallery records team gives advice on what to send and what not to send. However, as the gallery records team have to assist every team and not only Learning, there are time boundaries that impede their presence in every decision, sometimes the learning team feel helpless. For this reason there are currently several storages of Learning materials in the offices, waiting to be the focus of this decision-making process. It is at this stage that the Team should delete the records and record the title of the folder deleted, date and by whom. Due to the lack of time, the Learning team don't always have the time to do this even if they try. The Learning Team

is fully aware of the implications around destroying records without recording them. That's why they sometimes decide to preserve everything, with the space implications of doing this.

For the Learning Teams outside London, this process is even more difficult given that they have to do it while having the distance issue. Distance plays an important role especially when the Learning Team has to decide what to print and send to the Archives in Tate Britain because, even if they can contact the Gallery Records Team, it is not the same as having a representative physically there.

STAGE 4- The Learning Team sends records to Gallery Records.

After the deciding what to send to the Gallery Records Team, the Learning team prints the materials selected and sends them. This process is the same for all the Tate sites, including Tate Liverpool and Tate St Ives.

STAGE 5- The Gallery Records Team catalogues files on CALM Records database and files in Stores.

This is a very important stage because of its implications for the future findability of the records. This has consequences for the final archive user.

STAGE 6- The Gallery Records Team retain for a maximum of 20 years and appraise in line with TNA selection criteria for consideration as a Permanent Public record.

During this period, the Gallery Records Team searches for any sensitive information that may be included in the previously selected records. Those unselected records are destroyed and their destruction is recorded on the CALM database. In this process, there is no one from the Learning Team, unless specifically requested. Some members of the Learning team have pointed out that this is something to discuss. While having complete trust in the archivists' criteria, the team considers that at least one member of the learning team should take part in the decision-making.

After this, the Gallery Records team catalogue on CALM Archive and put the records on deposit in Archive Stores (Official place of deposit under Public Records Acts 1958)

4.3.2.2 Accessioned Records

After all these processes, the Learning records are accessioned. The distribution of materials and the nature of them is the main point of this analysis. We want to insist on the fact that we are only analyzing accessioned materials even if we are aware of the fact that some unaccessioned materials can be requested. However, while there is no list of these materials, the difficulties of requesting those increase.

The information on Education that has already been accessioned in the Gallery Records dates from 1950 onwards. Considering that the first guide was appointed in 1914, there is a gap in the information of thirty-six years of gallery education (interrupted by the closing of the gallery from 1915 to 1920 and from 1939 to 1951 by the suspension of lectures) in which nothing has been preserved in the gallery records, but there are other sources to consider. For that purpose, we have created this table (Table 50) of what and where the researcher should look when trying to find something on Tate's Education history:

DATE	INFORMATION RELATED TO	SOURCE
1914	Samuel Teed appointed Official Guide at Millbank.	National Gallery for the year 1914 Annual Report
1920/03/15	Edwin Fagg appointed Official Guide	TAM 72/5 p. 393
1923/05/02	Mr. Whiteman, Secretary of Evening Lectures Association, applies for permission for lecture parties of about 30 students to be conducted by the Official Guide in the Gallery from 6-8, all expenses of extra attendants being paid; Bd. sympathetic; decision that Director consults the Keeper of the N.G. and the staff at Millbank regarding overtime work involved.	TAM 72/6 P. 76
1923/10/17	The six special evening lectures for parties of 30-40 clerks from the Westminster Bank had taken place during June and July. The privilege had been greatly appreciated and one of the many letters of thanks was read.	TAM 72/6 p. 88
1924/11/26	Sir R. Witt to represent the Bd. on a deputation from various institutions to H.M. Treasury suggesting that the salaries of Guide Lecturers should be increased.	TAM 72/7 p. 123
1925/03/25	Treasury sanctions increase in Guide Lecturer's salary	TAM 72/7 p. 135

1925/09/23	Expression of thanks received from the Evening Lectures Association for the five evening lectures during July.	TAM 72/7 p. 149		
1929/07/01	Request for stools for the Official Lectures. The request was granted.	TAM 72/9 p.292		
1929/07/22	Letter of acknowledgement in regard provision of seats at the Lectures	TAM 72/9 p. 295		
1931/01/26	The Marques de Merry del Val delivers a lecture on January 30th	TAM 72/10 p. 409		
1934/11/27	Standing Commission also urged Treasury to give favorable consideration to suggestions from any individual institution for improving its own contact with public, by expenditure on posters, etc. or by the employment of special lecturers.	TAM 72/11 p. 509		
Oct 1936 - May 1942	H.M. Office of Works raise the question of stools for visitors at public lectures, but Bd. did not approve.	Board Minutes: Volume IV TG 1/3/4 p.656		
1950-1999	Policy and program Audio-visual Committee Lectures Schools Performances Poetry Voluntary guides Photographs Children and Families Teaching and Training Interpretation	TG 22	Annual and biannual reports (Lectures first reference in 1953-1954)	
1972-2014	Tate Public Records: Visitor Services and Publicity: Print: Interpretation and Education	TG 6/5/3	Annual and	Archive

			biannual reports	AV
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Table 50 Tate's Education History through documents found in the Library & Archives

To have a better sense of the distribution of materials throughout the years, and the collections and topics they deal with, we have created a graph that visually shows the amount of materials accessioned (Table 51). It is important to note that this graph only shows the amount of materials. The quality and usefulness of these materials when representing what happened in Museum Education in its beginnings differ substantially from the data above.

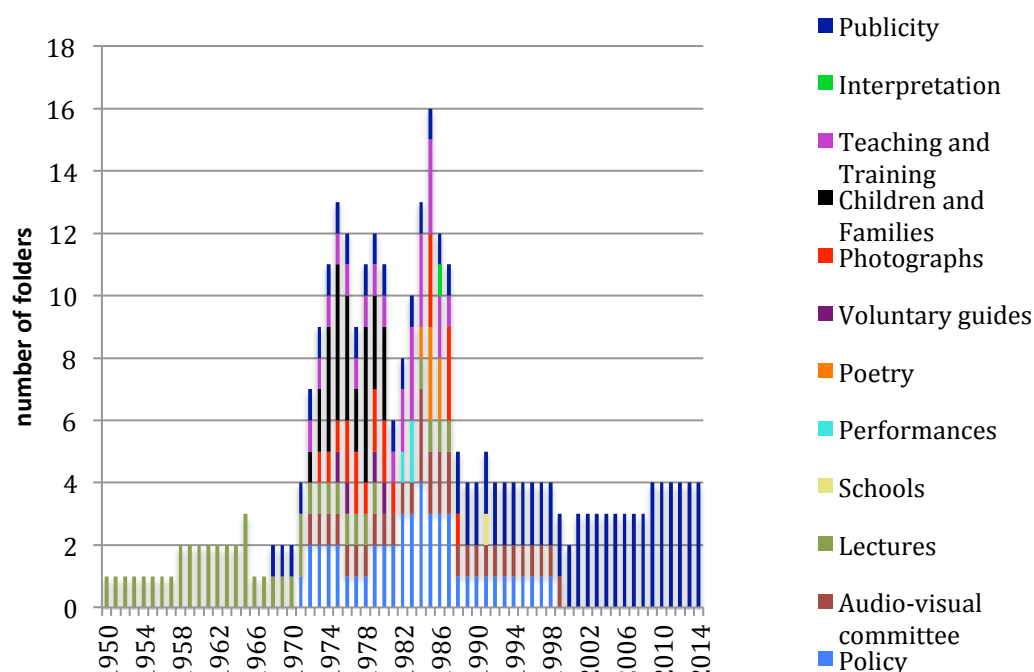


Table 51 Material distribution in the Gallery Records

User experience using the Learning gallery records

Once they are accessioned, there is a new role to take into account: the final archive user. This role has been absent during the rest of the Learning records' life cycle. However, it is of great importance to know how and to what degree, the archive meets the final user needs. With this in mind, we have carried out interviews and informal conversations with Learning researchers, the Learning Team and the gallery records team, as well as contrasting their reflections with what has been accessioned, so as to better understand how this could be improved.

4.3.2.3 Tate Learning Team in conversation: Key topics

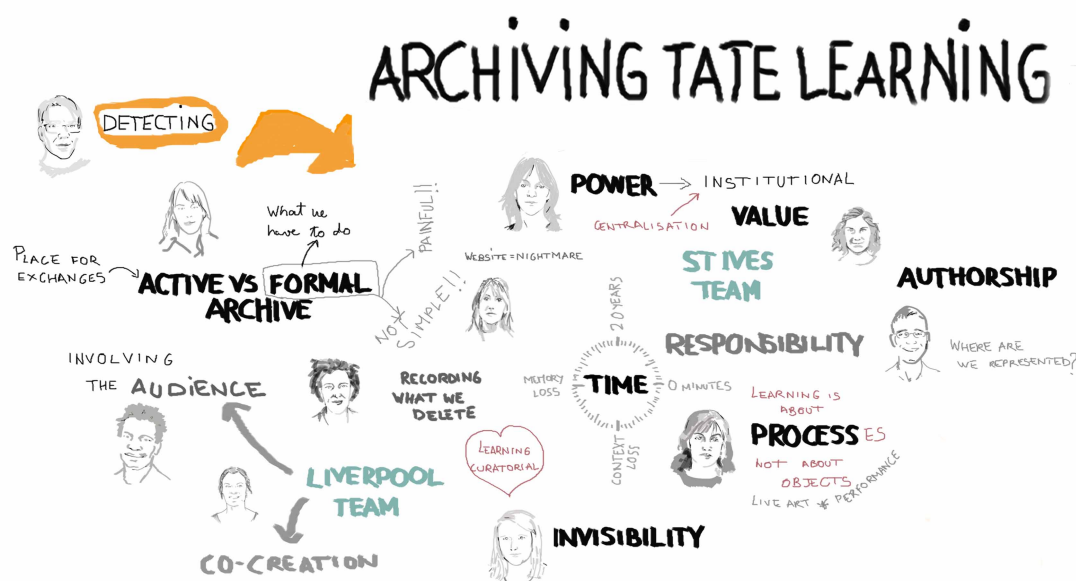


Illustration 73 Torres, S. (2015) *Conceptual mind map*. London: Tate.
Madrid: Personal Collection

The process of archiving in Tate Learning is deeply influenced by the way Tate as an institution understands the value of preserving the memory of the Learning department (Illustration 73). As a general idea, the Learning Team recognizes that there is a real appetite for collecting materials of the events. However, they consider that there are two ways of doing it: the **formal** archival system on one hand (which is the way Education has been archived so far), and a more **active** system that serves for the community to continue engaging with the materials. Those two terms can be described as follows:

1 - Formal archive: responsibility, power, visibility and absences

The **formal archive** at the Tate, refers to the Gallery Records.

Even if they agree that formal archiving is part of the duties they have as records' producers, they admit that, for them, it seems more interesting to create an active archive that might invite more voices to the conversations held during the programs. Related to this way of archiving, many questions arose in different directions.

One of them is the idea of the **institutional memory** and the extent to which materials required by the Gallery Records to preserve it match the materials the Learning Team would have chosen to represent their work. Especially considering that **learning is about the processes** and not about objects. Documenting these processes and keeping them in a

structured way, is probably not amongst the priorities of the Gallery Records Team, especially considering the amount of **space** that is needed to keep them properly.

Another issue is that, unlike the learning processes, the records emerging from the activities are anything but natural, organic, innocent residues of disinterested administrative transactions. Rather they are value-laden instruments of institutional **power** (Cook and Schwartz, 2002, p.178). This power is more evident in the last stages of the life cycle of records when the Gallery Records Team destroys unselected records and records its destruction, generally without the assistance of any member of the learning team. After this decision making process, the final user (a researcher) of the archive can understand what the institution values more, making some projects become more visible than others. Some teams, like interpretation, (historically separated from education) don't even see how their contribution to learning is recorded or their **authorship** is recognized.

Visibility is one of the main issues that have been highlighted given that, for the purpose of raising awareness of the history of education at the Tate, archives play a central role. The results of the decision making process throughout history are responsible for the vision we have today, based on the evidences preserved. For all these reasons, the Learning Team think of this selection as a huge **responsibility** and many of them have felt helpless in this task.

Furthermore, due to the **centralization** of records management in the Tate Britain site, this helplessness is being felt more strongly at Tate St Ives and Tate Liverpool. As they have to undergo the same difficult process of creating, selecting and sending the printed records as the two London sites have, in their case distance worsens any situation that requires advice from the Gallery Records.

However, above any other concern, there is the concern of **time** and the role it plays in the whole life cycle of records. First of all, there is a manifest lack of time in every team to invest in archiving. This limitation is translated in the fact that, in the best-case scenario, teams struggle to archive only two projects every year. Time also plays a very important part in the contextual loss of the records, as well as the personal memory of the events happening. Lastly, time that requires most of the records to be released to the public by the time they are 20 years old (Freedom of Information Act 2010), which is an amount of time that researchers require to be shorter.

"Archives are never innocent." (Daniel, 2015) There is a common belief that archives preserve the memory of an institution in a passive and almost invisible way, making assumptions on what may or may not be needed in the future, moved by neutral forces. However, the archiving task is far more complex than that. Archives "are not passive storehouses of old stuff, but active sites where social power is negotiated, contested,

confirmed." (Walton, 2015) The responsibility is huge, but the power is no less. Archivists choose the evidence that will become the scaffolding for future researchers upon which to make their assumptions.

In the case of Tate Learning, the responsibility for choosing what will be included in the archive is shared, as the team members are the content creators. They follow the guidelines given by the Gallery Records team and after a first selection, records are sent over to the Gallery Records team. In terms of power, it is the Gallery Records team that make the final choice of the records that will be kept. This power, although being used wisely according to the principles of the profession, can easily be questioned when one considers that the materials archived refer to the activity of a team that is not present in the final stage of the decision-making process.

Thinking ahead in terms of what might be useful for future archive users, and with consideration of the space available within the Archives at Tate Britain, it seems clear that not everything can be kept. Therefore, one could not describe the Tate Archive as the repository of Tate history but the history of what Tate has considered valuable. This means that what can be found in the archive is as telling as what cannot.

The difficulty or ease in finding certain materials also defines the levels of visibility of the records. When using the online catalogue, finding learning materials through the same categories as the rest of the materials produced, can be challenging. Whereas for works done by artists, it makes sense that people looking for a certain item would look for it by its title or author, in learning activities, the features through which a researcher might look for an item would usually be 'activity type' and 'audience'. The fact that there is no field for these categories makes it difficult to find certain records and means that researchers need to look through each collection until they have an idea of how to find what they are looking for.

The main reasons for the absences and invisibilities seem to be due to the lack of space and time, but their effects on the preservation of the Learning memory are the same: when something is not documented and archived, "it is as if it never happened" (Sheddan, 2015)

Responsibility, power, visibility and absences are four concepts that, in the conversations held, were related to the archiving system currently in place at Tate. However, other concepts came up when thinking of new possibilities for approaching the archive process.

2- The active archive: processes, co-creation and exchanges

Ephemerality, intangibility, uncollectability, performativity and temporality are all conditions that can affect any educational activity. Understanding this as inevitable when trying to materialize learning experiences is a constant when looking for evidence in an

archive. It does not matter how many texts we write, how many photographs we take and videos we shoot; the feeling that we are not capturing the whole essence of what Learning does, is at times frustrating.

The **active archive**, as mentioned in the conversations with the learning team, would answer to the description of the participatory archive, whose fundamental characteristics are decentralized curation, radical user orientation, and contextualization of both records and the entire archival process (Huvila, 2008, p.15), with the stress put on the feeling of ownership of the records that characterizes community archives more specifically (Flinn, 2007, p.152).

As co-creation of contents is at the heart of all Tate sites, when thinking about archiving, the idea of involving the audience in the process of archiving came up naturally. In order to define the active or live archive, the Learning team defines three actions that would happen in the archive: *creating*, *sharing*, and *connecting* with each other around content. *Creating* means that users contribute their own ideas, objects, and creative expression to the institution and to each other. *Sharing* means that people discuss, take home, adapt, and redistribute both what they see and what they make during their visit. *Connecting* means that users socialize with other people who share their particular interests. *Around content* means that visitors' conversations and creations focus on the evidence, objects, and ideas most important to the programs archived.

Considering these two different approaches to the concept of archiving, getting to know the issues discussed around the formal archiving process at the Tate, is a very important part to analyze the existing repositories to find ways of making them meet the learning team interests as well as the institutional requirements.

However, in all conversations held during this study one element became clear. Even if a Learning archive is never going to be complete, our main goal is that it allows for as many thoughts, interpretations and provocations as possible. With this in mind, we propose the question: What should be archived and by whom, to whom should it be directed, and how should we archive? We have tried to answer these questions through conversations with the Learning team and archive users. However, the complexity of the answers indicates this is the beginning of an ongoing discussion and in no way a final conclusion.

Knowing the main features of learning experiences as described above, the tools that are considered to be most effective in capturing the essence of the learning activity are video, photographs and research papers. The reason behind choosing video and photography is the assumption that these two tools best capture processes. Understanding "learning as a process, not an object or an outcome" (Sinker, 2015), make these tools the most suitable ones. The research papers have been recognized (by convenors and potential users) as complementing

the learning process that takes place in the present but have their consequences in the future. Research papers have been defined as good tools for capturing those future reflections that are a result of a deeper analysis that need time to arise. Considering that the Learning teams at the four sites and the users and potential users involved in the conversation were clear that these formats are what best represent their work, it is surprising that only a small quantity of this material can be found in the archive. The fact that the Learning team "is not putting as much material out there is because they have the feeling that it has to be edited. So, what occurs is that the recording of a talk does not get posted because no one has the time (or budget) to edit it." (Thorne, 2015). The need for a space that could be easily searchable where these materials could be uploaded has been pointed out by many convenors.

Thinking about the potential user and asking ourselves about the roles usually involved in the archiving process, we wonder if the museum as a public institution should be open to co-creating records. The first archive user is always the content creator. Who should that be? An audience taking part in a learning activity is not a passive element in the process of creating it. Then why is the audience left aside when materializing and archiving the experience? Is the audience 'able' to contribute to the archive? Inviting audiences into the process of archiving may seem like an idea beyond what is considered reasonable by some. However, if "we are more interested in the conversations, transgressions and divergences that led to certain outcomes than the outcomes themselves" (Walton, 2015) we need to find ways of having the protagonists of this process (educators and audiences), present in the archiving process.

The next type of user we need to take into account is the one who was not involved in the activity implementation or the content creation, but is interested in the materials produced as a result of it. This user may interact with "the archive as a resource, but not only for educational purposes." (Miller, 2015) This person might not even know how an archive works or that there is a Learning team working at Tate. Making materials findable with the right contextualization is one of the main challenges for an archive at this point. Thankfully, there are technologies that can help in approaching the notion of archive in an expanded sense. Semantic web technologies offer a way of making searchable and findable the information the Learning team has produced and Web 2.0 technologies provide a tool that allows for participation, conversations, transgressions and divergences. When putting co-creation into practice in archiving we are looking at co-constructing meaning through pictures, photographs, and emails, even if in this co-creation the learning element in the process "sort of floats" (Liverpool Learning Team, 2015). As users choose, adapt, reject and transform what they find, this tool could potentially work as a place for exchanges, instead of the deposit the traditional archive is.

At this point, it is reasonable to speculate if the necessary tool for these exchanges is an

archive or should be something else. After all, the word 'archive' is traditionally accompanied with certain ideas and behavior that make it not the first tool that comes to mind when trying to establish a conversation. What has made us adhere to the term "archive" is that the necessity that boosts this research is the preservation of the legacy of the education profession in museums and galleries. Whatever the exchange of ideas relevant to the development of the profession at the present time- it needs to be recorded and made easy to find in the future. The challenge is to find the kind of archive that allows for this exchange to take place.

4.3.3 Application of the meCHive Protocol to Tate Learning

After looking at all the materials archived on educational activities at Tate, one wonders, where do we find the point of view of those most affected by the activities of the Tate? Educators, artists, participants, audiences, in short where do we find the evidence and processes of the learning communities at Tate? As Tate Gallery Records focus on the institutional memory of the activities carried out in the museum (education amongst them), the experiences of the people involved are hardly ever recorded.

As archive users have pointed out, understanding the development of education at Tate through the materials preserved, offers an incomplete view that can only be completed while considering the oral histories told by the witnesses of the process. This statement becomes clear when listening to witnesses of the history of educational activity at Tate, like Simon Wilson, Michael Compton, Richard Morphet, Helen Charman, Andrew Brighton, Anna Cutler, Sylvia Lahav or Tim Marlow, during the *Tate Encounters* (Tate encounters, 2009) sessions. The stories they tell offer a complementary view of what is reflected in the archives and the annual reports. Deciding what best represents Tate Education history needs to be decided from a fresh point of view by artists, educators and participants in order to avoid what has been a one-sided institutional treatment. Institutional memory is important but people's experiences of learning activities should be considered of equal importance.

Deciding what best represents educational experiences in the museum is not something that could be solved from the archive perspective only. This has its implications for the way education professionals document and reflect on learning, how we could better materialize processes so as to allow for different interpretations, how we "dig where we stand" (Lindqvist, 1979, p.24) and reflect from our personal experiences. Investigating from the place we are in, regardless of whether or not we are museum workers, curators, educators, artists archivists, academic researchers or participants. All these roles play a part in the learning community of the museum and as such, all these voices must be present as different pieces of the jigsaw of Tate Learning. This would not only help us in understanding what education at Tate has been, but also what it is now and what it wants to be in the future.

Understanding Tate as a learning community led me to identify a specific type of archive: the community archive. The community archive answers to the requirements highlighted by the different people interviewed and involved in the learning process at Tate and outside Tate. Defining a community archive has proven challenging. What I am using here is the broadest and most inclusive definition possible. The community archive is a process of "democratizing" the archive which, according to Raphael Samuel, Stuart Hall and others "is

part of a broader mission to democratize and introduce complexity into the national heritage." (Flinn, 2007, p.151) Democratization is understood here as an "on-going process, not one that could be completed, but would be a constant task, evolving, changing, always continuing as society itself changes and evolves." (Flinn, 2007, p.151)

This definition has much in common with a broad definition of a participatory archive as "an organization, site or collection in which people other than archive professionals contribute knowledge or resources, resulting in increased understanding about archival materials, usually in an online environment" (Theimer, 2011) described by Kate Theimer. In this definition, institutions are open to dialogue and discussion about what should be included. However the sense of "belonging" and "ownership" of the records by the community is not as explicit in the participatory archive definition as it is in the community archive. This fact alone increases the energy of the community archive and as a result contributes to the ongoing cycle of engagement. This kind of archive is usually created when communities go through a rapid and significant change.

This is certainly the case for Tate Learning. Since 2008, Tate Learning has been undergoing a transformation, placing Learning more at the heart of the organization and making visible the values and rewards, the ups and downs (Cutler, 2013). The outcomes that are emerging from this transformation need to be made explicit. But it deserves to be told not only by the institution. It deserves to be told by the protagonists in a democratic way and preserved in a repository that allows for all these voices to be heard.

Memory loss, struggles in communicating our work, changes in mood, apathy, confusion, difficulty in building our own storyline, a failing sense of direction, being repetitive, struggling to adapt to change... are above anything else incurable. Museum and gallery education departments, as overwhelmed with the present activity as they are, find it difficult to spend time on securing the legacy of their activity. That is why it is so important that we develop tools to make this preservation process rewarding and pleasant for the protagonists. This way it will be easier to cope with the symptoms that threaten museum and gallery education history. History is important because its results are still with us. The current changing process at Tate Learning will someday be history. If this history, made up of so many stories, is not preserved, from where will we build our reflections?

With this specific situation in mind, we apply the meCHive protocol understanding Tate Learning as a learning community that possesses a very rich but incomplete documentation. This documentation and archive can benefit from the meCHive protocol through improving its visibility, participation, format, authenticity, training and research. We now explain the specific manner in which this protocol has translated into practical action as part of the meCHive online and events prototype.

4.3.3.1 The Web application

4.3.3.1.1 Finding aid

As we have explained before, at the Tate Archive at Tate Britain, there is a rich documentation that gives the scaffolding to draw our own conclusions on what the history of education has been at Tate. However, there is a huge dependence on the archivists' knowledge to find certain materials, as even if one has an extended experience working with archives, some materials have proven difficult to find. As we have our experience in approaching the Tate archive and have discussed this experience with other researchers, the challenges when searching for certain materials were commonly shared. As a consequence there arose a natural necessity to create a finding aid.

A finding aid, in the context of archival science, is a document containing detailed information about a specific collection of papers or records within an archive. Finding aids are used by researchers to determine whether information within a collection is relevant to their research. The finding aid for a collection is usually compiled by an archivist or librarian during archival processing.

This excel finding aid (Illustration 74) was created as a tool to improve the search of materials related to education that are at the Tate Gallery Records, the Tate Audio-Visual archive and the Engage Archive, as well as some documents found online that are relevant for Tate's educational history.

This finding aid includes all education-related materials from 1914 (when the first lecturer was appointed) to 2014. This means that the materials belonging to the first 100 years of education at Tate are easier to find through this finding aid. The excel document includes 77 sheets, each of them corresponding to a different year. As we have said, if this finding aid covers all remaining materials from 1914 to 2014 then, one may wonder, why aren't there 100 sheets. The reason behind that is that there are years in which nothing has been preserved. These periods include World War I (1914-1918), World War II (1939-1945) when educational activity was discontinued, and the remaining years between 1918 to 1960 have not all been documented and preserved. The bulk of the the information belongs from 1960 to 1990.

SOURCE	COMMUNITY	SUBCOMMUNITY	ACTIVITY	ACTIVITY DESCRIPTION	ITEM TITLE	ITEM DESCRIPTION	DATE	AUTHOR	STRAND/FOR AUDIENCE	ORGANISER	SPONSOR	PRICE	SITE	DOCUMENT	WEBSITE
TG 22/1/2	Exhibitions and Education		"structural cinema"	Evening series "structural" cinema proposal				Eric Rhode, Jasja Reichart June 1	film adults				Tate Gallery	proposal	
TAV 2308	Exhibitions and Education		A child of six could do it?						exhibition general				Tate Gallery	video recording	
TG 22/3/6	Exhibitions and Education		Art History Conference	letter advertising a conference on art hi				Jules Lubbock conference	adults				Tate Gallery	letter	
TG 22/3/1	Exhibitions and Education		Ceramics in school exhibits	letter asking to accommodate "ceramics in school exhibit					exhibition				Tate Gallery	letter	
TG 22/1/2	Exhibitions and Education	Chenies Strex Gallery were	Education M. the Tate used the chenies street gallery						performance children				Tate Gallery	memorandum	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter answering an information request on events at					performance children				Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter arranging a session at October 25th				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter arranging an activity October 25th				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter asking for informatic May 31st				Janet Hill Ch performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter asking to arrange an November 6th				Myra Smith performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter cancelling the event November 21				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter cancelling Calamity stru November 6th				Myra Smith performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter confirming attendan November 6th				Myra Smith performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter confirming booking October 25th				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter confirming receiving November 6th				Myra Smith performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter confirming the party December 6th				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter describing the experi May 4th				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter describing the event May 4th				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter describ "The Chenies March 13th				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter informing of the can March 30th				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter organising the parti December 6th				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter saying that organising the event a				Terry Meash performance children					Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Chenies Strex Gallery were		letter thanking for the exp May 7th				Ravena Godf performance children					Tate Gallery	letter	
TG 22/1/2	Exhibitions and Education	Cockpit thear The students	Education Memo 57-54						theatre students	Tate and Cockpit Theatre Arts Workshop			Tate Gallery	memorandum	
TG 22/3/6	Exhibitions and Education	Cockpit thear The students		letter to organise a teacher's course with				Adrian Chapi theatre	students				Tate Gallery	letter	
TG 22/3/6	Exhibitions and Education	Cockpit thear The students		letter to organise a teacher's course with				Terry Meash theatre	students				Tate Gallery	letter	
TG 22/9/1	Exhibitions and Education	Cockpit Visu In July 1971		information i in July 1971 and 1972, 30 t				Cockpit Thea theatre	students				Tate Gallery	project development	
TG 22/14/2	Exhibitions and Education	Educational installation in		letter asking for informatic January 22nd				B.S. Kennedy installation	general				Tate Gallery	letter	
TG 22/14/2	Exhibitions and Education	Educational installation in		letter complaining about th January 22nd				N.P. Savill installation	general				Tate Gallery	letter	
TG 22/14/2	Exhibitions and Education	Educational installation in		letter answering a compl January 31st				Simon Wilson installation	general				Tate Gallery	letter	
TG 22/14/2	Exhibitions and Education	Educational installation in		letter enclosing photograp January 25th				Mr. M. Aslin installation	general				Tate Gallery	letter	
TG 22/14/2	Exhibitions and Education	Educational installation in		letter explaining the select January 20th				Terry Meash installation	general				Tate Gallery	letter	
TG 22/14/2	Exhibitions and Education	Educational installation in		list				no installation	general				Tate Gallery	list	

Illustration 74 *Finding Aid* screenshot. See Annexes 2.3.

The materials are classified according to the following fields:

1- Source: where to find the material itself.

This field refers to the collection and folder in which the materials are included and can be requested from the Tate Archives Gallery Records, Audio-Visual Archive or Engage Archive.

2- Community: Under this field we name the community or group at the time that produced the activity. The most common communities that produced the activities are:

Department of Exhibitions and Education at Tate Gallery (1970-1980): The nucleus of this new department will also be concerned with another active sphere of the Gallery's program, namely the educational role. At present this is limited by staff and funds to be scheduled and 'on demand' lectures and talks. Now we hope to explore the media (the printed word, slides, film, videotape) and methods that would be best suited to the particular needs of the public in all its variety of age, educational status and degree of interest in the arts.' (Annual Report, 1970)

Department of Education at Tate Gallery (1980-1999): In 1980, the Education Department became independent from exhibitions. Simon Wilson was appointed Head of Department. In 1991, Richard Humphreys successfully applied for Simon Wilson's post and stayed there until 2001. He divided the department in two different programs: Adults and Young visitors. (Spalding, 1998, p. 254)

Interpretation and Education Department at Tate Britain (2000-2008): The period was

dominated by the restructuring of the former Tate Gallery Education Department at Millbank into a new Tate Britain Department of Interpretation and Education, and the concomitant creation of a similar department for Tate Modern.

Tate Learning (2008-2015): Anna Cutler was appointed Tate's first Director of Learning in January 2010. Nicolas Serota said "We very much look forward to building on the remarkable programs developed by Tate's current Learning Teams. Under Anna's leadership, we aim to bring Learning even closer to the heart of Tate in the future." ("Anna Cutler Appointed Tate's First Director of Learning", 2016)

This includes the work organized by the cross-site team in Tate London (Tate Britain and Tate Modern)

Tate St Ives (1993-2014): Tate St Ives programs a broad range of learning activities, designed to meet the specific needs of communities in Cornwall, and the needs of visitors. These include workshops for families and young people, sessions for hard to reach communities including older people and people with disabilities; school tours, teacher training, and events aimed at the creative and educational sectors.

Tate Liverpool (1988-2014): The Learning team at Tate Liverpool works closely with the rest of the teams at Liverpool, following the idea of co-creation of learning environments.

3- Sub-community: name of the frame under which activities are carried out. These names have changed over the years of evolution. As a general rule it responds to the following sub-communities:

Schools and Teachers ("Schools and Teachers", 2016)

Early Years and Families ("Early Years and Families", 2016)

Digital Learning ("Digital Learning", 2016)

BP Art Exchange ("BP Art Exchange", 2016)

Young People's Programmes ("Young people's programmes", 2016)

Interpretation ("Interpretation", 2016)

Public Programmes ("Public Programmes Logic Model v1", 2016)

4- Activity Name: This is the name by which the activity or group of activities was known e. g. Kidsplay.

5- Activity Description: A short description of the activity in general. This helps in contextualizing the object archived.

6- Item name: It is a title that can either be included in the object or attributed by us.

7- Item description: it includes the main features of the object, like the contents of the object.

8- Date: It refers to the day, month, and year when the object was produced.

9- Author: The person who produced the object (writer, artist, designer).

10- Strand / format: This field refers to the format of the activity that the object belongs to e.g. workshop, tour, trail.

11- Audience: The audience that the activity is intended for e.g. children, families, adults, blind and short-sighted.

12-Organizer: the groups that organized the activity. This field is important when the activity is co-created with groups other than the Tate staff.

13-Sponsor: Mentions the groups that fund the activities.

14- Price: This refers to the price the participants had to pay for the activity.

15- Site: This field shows the site in which the activity took place: Tate Britain, Tate Modern, Tate St Ives, Tate Liverpool, the Barbara Hepworth Museum and Sculpture Garden or other places outside Tate.

16- Document type: This category names the kind of object it is e.g. letter, game, trail, publicity.

17- Website: In this category, one can find if there is any kind of reference online or a link to the meCHive platform.

4.3.2.1.2 External platform shared with other museum departments

Once the physical archive had a finding aid ready for researchers and more understandable to ourselves, we realized that there was enough information about certain programs to make the activities understandable to online users. However, not all activities were clear in terms of context, ethos, goals and outcomes.

Using the finding aid, we selected those activities that were more complete in terms of the amount of information available and the possibility of creating a self-explanatory capsule that could be the entry-way to the physical archive at Tate Britain.

We considered the copyright issues attached to broadcasting certain materials belonging to the Tate Archive on an online platform. Once all copyright issues were cleared up, we started creating the activity capsules that include radio broadcastings, interviews, photographs of the activities, recordings of the program audiences and paper clippings.

We selected 21 activities to be displayed in the ACTIVITIES section of the meCHive prototype. All information is in both English and Spanish, and videos are subtitled in Spanish. Below, we describe all of them:

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TATE LECTURES (Illustration 75)

1914-ongoing

It all began with one person, Samuel Teed who in 1914 was appointed as the first Official Guide at the National Gallery of Millbank, later known as Tate Britain. The Official Guide conducted two parties daily around the galleries and a number of special visits could also be arranged. In 1920 Edwin Fagg was appointed as Official Guide. We know that some lectures took place from this moment. In 1923 we know that the Secretary of Evening Lectures Association applied for permission for lecture parties of about 30 students to be conducted by the Official Guide in the Gallery from 6-8pm; there was also a discussion about the pay rise for the Official Lecturers in 1924 and it was granted in 1925; a request for stools for the Official Lecturers was placed in 1929 (approved that year and revoked in 1936).

From 1950 to 1970, the gallery records offer more information on lectures. This period could be considered successful in terms of lecturers as they were highly valued by the audience. It is interesting to note, that when a member of the public requested a lecture outside of the official program, the names and addresses of the lecturers were sent directly to the home address of the person in question. Tate did not have economic capacity to manage the organization of the lectures, therefore they encouraged members of the public to make the arrangements with lecturers privately.

In 1967 Simon Wilson was appointed Official Lecturer which made the lecture program expand. It has grown over the decades until now, but the goals, strategy and philosophy of the program has changed constantly.

This capsule includes a video made out of photographs of different Lecturers of different periods and a description of Michael Compton, Laurence Bradbury, Simon Wilson and Tim Marlow. These recordings are fragments of different interviews. The capsule includes a summary of the Lecture history at Tate. There are references to where to find more information on the program. All materials related to the program are at the Tate Archive, which means that to know more, one has to make an appointment at Tate archives.

Illustration 76 *Schools' (1953-1990) capsule*. Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

TATE SCHOOLS (Illustration 76)

1953-1990

The school program had its beginnings in the origins of the educational activities at Tate.

Between 1953 and 1967 special lectures were given to school parties by arrangement. The demand for these increased over the years and proved difficult to satisfy since, unlike the National Gallery, The Victoria and Albert and the British Museum, Tate didn't have a permanent salaried lecturer, but only special, or occasional lecturers.

In 1967 Simon Wilson was appointed Official Lecturer. This meant the creation of the 'School Service' that expanded in the following years. Whenever possible, the Education Team attempted to co-operate with teachers and educational authorities. By the year 1974, the team had a standard questionnaire which was sent to all teachers planning visits asking them for brief information about their pupils- what size class, what ages, and what kind of interest. The team then tried to suggest appropriate content for each visit and keep a record afterwards of what took place. As a result of this quite detailed attention, education staff found they had an increasingly regular 'clientele' and firm relationships grew with a large number of schools and colleges.

In 1980 an hour-long videotape program for schools, *Let's Go Look at Tate* was produced, the first of a series, together with prototypes of projected series of slide packs for schools relating to the National Collection as a whole.

Face to face teaching, in the galleries, of schoolchildren, was the single most demanding aspect of the department's work and, in mid 1983, it was decided to implement a shift of policy towards dealing with school groups more by means of provision of advice and information to teachers, printed study sheets for children's use in the galleries and courses for teachers in the use of the gallery. As a result, courses for teachers in training were established.

This capsule displays a photograph of one of the school programs taking place in 1978. It also includes a summary of what the school programs have consisted of from 1954 to 1990. There are also some references of where to find more information in the Tate Archives. There are not many materials referring to the school program from this period apart from a few photographs and some mentions in meeting minutes.

Tate: Exposición de Robert Morris

Robert Morris Exhibition
The Tate Gallery

Participatory exhibition around the work of Robert Morris.

Exposición participativa sobre la obra de Robert Morris.

CH Robert Morris
from Sara Torres

Audio: Michael Compton interviewed by Victoria Walsh 2009, Tate
Image: Tate Photographic Collection, 1971 Robert Morris, Tate/D

Robert Morris from Sara Torres on Vimeo.

English

"It was in May 1971, and the opening of an exhibition at the Tate Gallery in London; the sort of thing that one might expect to be quiet, dignified and staid-but, as it turned out, all hell broke loose. Men started picking up some of the exhibits - weight suspended on chains- and swinging them around their heads. First aiders were occupied picking splinters out of rear ends of the miniskirted young women hurt on wooden slides. "The trouble is they went bloody mad," the Daily Telegraph quoted a guard as saying of the visitors as he surveyed the battered remains of the installation." The Guardian said at the time: "The participation seems likely to wreck the exhibit and do the participants a mischief." After four days, the show -now more or less wrecked and the cause of a number of injuries- was abruptly closed.

Higgins, C. (2009). Tate Modern's Turbine Hall recreates a 1971 art sensation. *The Guardian*. [online] Available at: <http://www.theguardian.com/artanddesign/2009/apr/06/tate-modern-bodypacemodonthings-turbine-hall>. [Accessed: 3 Dec. 2015]

Spanish

"Fue en mayo de 1971 y la inauguración de una exposición en la Tate Gallery en Londres: el tipo de cosa que uno esperaba que fuera tranquila, digna y formal- sin embargo, aquello se convirtió en un infierno. Hombres empezaron a coger algunas obras - pesos suspendidos con cuerdas- y a balancearlos alrededor de sus cabezas. Los socorristas estaban ocupados en sacar astillas de los culos de chicas jóvenes en minifalda que se hicieron daño al bajar por el tobogán. "El problema es que se volvieron completamente locos", según un guardia citado por el Daily Telegraph, hablando de los visitantes mientras estudiaba los maltratos restos de la instalación. The Guardian dijo en aquel momento: "La participación parece destruir la exposición y hacer malidades con los participantes." Tras cuatro días, la exposición -más o menos destruida y habiendo causado numerosas heridas- fue cerrada abruptamente.

Higgins, C. (2009). Tate Modern's Turbine Hall recreates a 1971 art sensation. *The Guardian*. [online] Available at: <http://www.theguardian.com/artanddesign/2009/apr/06/tate-modern-bodypacemodonthings-turbine-hall>. [Accessed: 3 Dec. 2015]

MUSEUM / MUSEO Tate Gallery

DATE / FECHA 1971

ORGANISER / ORGANIZADOR Department of Exhibitions and Education

FORMAT / FORMATO exhibition

AUDIENCE / AUDIENCIA general

PRICE / PRECIO free

AUDIENCE / AUDIENCIA general

PRICE / PRECIO free

SPONSOR no

WEBSITE no

ARCHIVE / ARCHIVO

ITEM OBJETO	DESCRIPTION DESCRIPCIÓN	HOW TO ACCESS THIS ITEM CÓMO ACCEDER AL OBJETO
Photographs	This set of photographs show people interacting with the installation.	Tate Archives (Tate Britain) 28 Apr - 06 Jun 1971 Robert Morris 12 b&w photographs (transferred from the Press Office, Apr 1969)

Posted 28th April 1971 by Tate

Labels: EXHIBITION, SCULPTURE

View comments

Juameplague Arte December 10, 2015 at 2:32 AM

Como curiosidad me gustaría aportar información sobre un lugar en Getafe que tiene características escultóricas pero que se hizo para resistir golpes, caídas, pisadas... Es el parque park de Getafe y sería quisá interesante introducir estas estructuras en los museos. Fotos del lugar: https://www.facebook.com/parkourgetafe/photos_stream?ref=page_internal

kara álvarez gómez December 10, 2015 at 2:42 AM

Veio muy interesante el tema de que "se les fue de las manos" la respuesta del público. Creo que el mismo hecho de que se descontroló estaba implícito en la propuesta del artista y entiendo los límites físicos y legales pero no creo que se le fuera que como la exposición. Creo que en este caso el error no fue no calcular la respuesta del público si no intentar calcularla. Así como un error de materialización: deberían de haber sido materiales más resistentes y menos dañinos hacia la interacción humana. Si todo el material y las instalaciones hubiesen estado "seguradas" en cuanto a seguridad, creo que habría sido realmente especial esta exposición, ver la interacción con el público y sus límites.

Illustration 77 *Robert Morris Exhibition capsule.*
Retrieved 11 March, 2016 from
<http://mechive.blogspot.com>

ROBERT MORRIS EXHIBITION (Illustration 77)

1971

"It was in May 1971, and the opening of an exhibition at the Tate Gallery in London; the sort of thing that one might expect to be quiet, dignified and staid- but, as it turned out, all hell broke loose.

Men started picking up some of the exhibits - weight suspended on chains- and swinging them around their heads. First aiders were occupied picking splinters out of rear ends of the miniskirted young women hurt on wooden slides."

"The trouble is they went bloody mad," the Daily Telegraph quoted a guard as saying of the visitors as he surveyed the battered remains of the installation."

The Guardian said at the time: "The participation seems likely to wreck the exhibit and do the participants a mischief."

After four days, the show -now more or less wrecked and the cause of a number of injuries- was abruptly closed (Higgins, 2009).

The Robert Morris exhibition was planned by the Exhibitions and Education Department, led by Michael Compton. This exhibition was carefully designed in collaboration with Robert Morris, who was interested in the audience's interaction with the sculptures. After the opening, it was clear that the audience's participation was uncontrollable and Michael Compton was forced to close the exhibition.

This capsule includes a video with photographs of people interacting with the works of art and Michael Compton explains how an idea of an exhibition that completely matched his beliefs and the artist's desire, was a complete failure. The video in this capsule includes the explanation of Michael Compton of the moment in which it was agreed that Tate had to close the exhibition. In tears, he explains how Norman Reid, Director of the Tate Gallery, assumed all responsibility and Michael wasn't allowed to take the blame.

This capsule includes a reference of where to find the materials on the Robert Morris Exhibition at Tate Archives. The only way of accessing these documents is by making an appointment at the Archives at Tate Britain.

There are many interesting aspects of this episode of Tate's history. First of all, the fact that Exhibitions and Education was the same department made it natural to design an exhibition with an educational point of view. Secondly, the fact that idea of participation was taken by

the audience beyond what Tate expected. Thirdly, the consideration of this episode a failure that has been considered important to preserve.

The fact that it was preserved made Tate reproduce that same exhibition in 2009 with a quite different effect. The importance of archiving failures becomes clear in this case, as documentation helped the Tate improve the original designs and materials to make visiting the exhibition a safe experience for the audience.

MOVEMENT IN SCULPTURE (Illustration 78)

1972-1974

This program was organized by the Exhibitions and Education Department but it didn't take place at Tate. Because of reasons of space, this educational activity took place at The Chenies Street Gallery. The Chenies Street Gallery was leased by the Camdem Council and ran from May 1972 for two years, which after it had to be closed as its fire precautions did not meet GLC regulations.

During the two years The Chenies Street Gallery was open, it housed a selection of sculptures from the McAlpine Gift. They were mainly highly colored metal constructions on a large scale. There, children were encouraged to make movement and shapes with their bodies in a manner close to dancing but with the object of responding to and, to some extent, understanding the sculpture. This activity was led by Mrs. Nancy Katzoff and assisted more recently by Mrs. Nira Neeman.

The department extended and modified the event by introducing the idea of making paintings as a sequel to the movement exercise. In a separate room rudimentary materials -paint, brushes, paper, etc. were supplied and children were invited to make statements expressing whatever they had made of the sculpture through the experience of "sympathetic" movement.

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Tate: Movimiento en Escultura.

Performative activity for children at the Cheries Street Gallery.

Actividad performativa para niños en la Galería de la Calle Cheries.

From
Movement
and Shape
in Sculpture
1979. Tate
Archives
(Tate
Britain)
Cheries
Street
Gallery.
Children at
the Gallery.
Sculpture
and
Movement
c.
1979. ©Tate

English	Spanish
<p>The Cheries Street Gallery housed a selection of sculptures from the McAlpine Gift. They were mainly highly coloured metal constructions on a large scale. There, children were encouraged to make movement and shapes with their bodies in a manner close to dancing but with the object of responding to and, to some extent, understanding the sculpture. This activity was led by Mrs. Nancy Katzoff and assisted more recently by Mrs. Nira Neeman.</p>	<p>La Galería de la Calle Cheries albergaba una selección de esculturas de la McAlpine Gift. Eran principalmente construcciones de metal muy coloradas y de gran tamaño. Allí se animaba a los niños a hacer movimientos y formas con sus cuerpos en un sentido similar al de la danza pero con el objetivo de responder, y en cierto sentido comprender una escultura. Esta actividad era llevada a cabo por Mrs.Nancy Katzoff con la ayuda de Mrs. Nira Neeman.</p>

The department extended and modified the event by introducing the idea of making paintings as a sequel to the movement exercise. In a separate room rudimentary materials -paint, brushes, paper, etc.- were supplied and children were invited to make statements expressing whatever they had made of the sculpture through the experience of "sympathetic" movement.

El departamento extendió y modificó el evento al introducir la idea de hacer pinturas como secuela del ejercicio del movimiento. En una habitación separada, se daban materiales rudimentarios a los niños -pintura, pinceles, papel, etc.- para representar el movimiento y los niños eran invitados a hacer declaraciones expresando lo que habían hecho a través de la experiencia de movimiento "empático" con la escultura.

MUSEUM / MUSEO	Tate Gallery
DATE / FECHA	1972-1974
ORGANISER / ORGANIZADOR	Department of Exhibitions and Education
FORMAT / FORMATO	workshop
AUDIENCE / AUDIENCIA	children
PRICE / PRECIO	free
SPONSOR	no
WEBSITE	no

ARCHIVE / ARCHIVO		
ITEM OBJETO	DESCRIPTION DESCRIPCIÓN	HOW TO ACCESS THIS ITEM CÓMO ACCEDER AL OBJETO
Photographs	This set of photographs show children taking part in the exhibition.	Tate Archives (Tate Britain) Cheries Street Gallery. Children at the Gallery: Sculpture and Movement c. 1979
Correspondence	Letters that show audience's reactions to de activity, scheduling activity, bookings and activity's description	Tate Archives (Tate Britain). TG 22/9/1

Posted 1st May 1972 by [Tate](#)

Illustration 78 *Mouvement in Sculpture capsule*.
Retrieved 11 March, 2016 from
<http://mechive.blogspot.com>

THE GREEN MOUNTAIN (Illustration 79)

1972

The Green Mountain was a project for an installation for children that included: A MOUNTAIN. Area 40ftx25ft. This will provide physical adventure space in the form of an invitation to journey over a hill. Opportunity is given for climbing, rolling, jumping, bouncing, sliding, or crawling over heights, hollows, a tunnel and platforms all seen as aspects or features of a hill which will occupy the whole space. All features will be soft padded and give maximum opportunity for an imaginative exploration of the 'landscape'.

A VIEWING PLATFORM will provide parents a view of their children at play and reassure nervous children, who will be able to be in visual contact all the time. This organization will provide separation and independence for the children but also confidence and supervision for the proposed age range of 5 to 8.

THE CAVE. This area will give a more private quiet space for fantasy play and invention. One set play point within it will provide a constructive interaction between participant and image by the usage of viewing mirrors. Another part will allow 'dressing up' with blocks and cushions as accessories.

SUPERVISION. It is suggested that supervision and play guidance be provided by assistant students or other competent young people.

DURATION. The project would require two weeks to assemble and could run for 3/4 weeks in terms of durability. All materials would be fireproofed.

Music sounds and lights would be used to increase the atmospheric nature of the experience which is seen as a play sculpture which has as a major part of its medium the physical and imaginative interaction of its young participants." John Gingell, Diane Setch and David Weightman

This project led to future installations for children. Not much about this project is left except for some drawings, the proposal and correspondence between Tate and the architects. To study all these materials an appointment with Tate Archives at Tate Britain is necessary.

389

KIDSPLAY I (Illustration 80)

1973

Kidsplay was an installation designed to allow maximum physical contact while at the same time teaching much about the value of vision. There was a "tactile tunnel", where children would guide themselves through space by touch and where the space was artificially expanded and contracted by lighting and by surface textures. There was an "anti-gravity" room where children would activate sound and light effects by their tread. And there were many other things besides in a deliberately crowded environment. The installation designed by John Gingell, Dianne Setch and David Weightman, was supervised throughout and great emphasis was laid on the safety factor, both physically and psychologically. The designers were art college tutors committed to those ideals of education-through-art which were first formulated by Sir Herbert Read. The environmental installation they created was certainly a success if judged purely on numbers of visitors: they averaged more than nine schools a day during a five week period and beforehand, in the opening week, the Tate was, in the words of a national newspaper "swamped by little children".

This capsule includes a video made out of photographs of the installation and a description of it by Simon Wilson. In this description, the struggles in using exhibition space for an educational installation are explained.

Amongst the materials produced there is a detailed correspondence on costs, design and expectations of the installation, plus a lot of letters of complaint about overcrowding in the installation and the poor organization in allowing more people in the exhibition than what was comfortable. All these materials are available in the Tate Archives at Tate Britain (previous appointment is necessary). A lot of documentation was produced as part of the Kidsplay installation, but not all of it, has been preserved. One example is a film titled "Beyond the Frame" which included fragments of video interacting with the exhibition. Despite the efforts of this project to have a copy, it hasn't been possible to this date.

Illustration 81 *Spot the Detail capsule*. Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

SPOT THE DETAIL (Illustration 81)

1973-1986

Spot the detail was a trail that was oriented around themes.

Popular themes included animals, eyes, faces and symbols.

Children were given a large card with 30 small reproductions of details, containing animals, eyes, symbols and other details from paintings in the gallery. They had to go and search out the originals.

However simple this approach may look, it was extremely successful throughout the years it was in place. According to the letters kept on the archive, families were eager to be updated when more trails were released. Often, the front-desk staff ran out of cards as a consequence of huge demand.

This capsule includes a brief description of the activity and information on where to find the documentation related to it. All materials are at the Tate Archive at Tate Britain (previous appointment necessary). Materials include cards, photographs and correspondence.

KIDSPLAY II (Illustration 82)

1974

KidsplayII was the second version of Kidsplay. Kidsplay I was placed inside the galleries, however this version was planned to be outside the gallery.

The installation was housed in a 50ft span temporary dome of approved specification, situated on left hand lawn next to the main entrance. This structure housed an installation as indicated below, to provide controlled and directed activity based on elements and relationships drawn from works in the Tate.

This installation aimed at providing a learning situation with kits, play objects and performance area, with support equipment for children aged 8-11 years, attending in parties not exceeding 40, by arrangement, usually for three separate sessions per day excluding Mondays and Sunday mornings. A team of teachers under H. Romp, provided a program of situation and engagement structures to take up the sessions lasting approximately 1 1/2 hours

each. There was no casual attendance, entry and exit were controlled.

The following were the educational elements:

1. It was a 'workshop' not an exhibition.
2. The working brief aimed at indirect 'art appreciation' via directed learning in an exciting and planned environment- an 'aesthetic gymnasium', with "The Tate" as the focus.

The emphasis was on:

- a) involvement with "the works"
- b) drama "of the works"
- c) structure/composition
- d) 'learning is fun'
- e) being "an artist"
- f) involvement in "world view" as observer "what does 'it' or 'the artist' mean?"
- g) play/fun/indulgence-parallel to art
- h) involvement in quality, decision-making and physicality of scale and space/illusion.
- i) involvement in "culture" by means of games, play with a directed learning based on perspectives, specific works, artifact making process, the small and the big, time and space, equivalence, illusion, symbolic movement, pathways, procedure and choice.

At a practical level, these basic elements underlay the built structures which would engage the children, by their own form and process and later would perform a double role when seen or used as adjuncts to the directed play/performance in the central area, using lights, sound, space, props and materials, under guidance of trainee staff, who have been party to the design of the whole structure from the initial stages by consultation.

The following structures were part of the installation:

1. PAINTING MACHINE. Aimed to involve 2 children in process, structure, decision, the game of logic, intuition or chance, interaction and physical, nature of color in paint, with 2 paint dispensers capable of movement, above a moveable surface "the canvas".

2. MAGNETIC LANDSCAPE. Aimed to involve 3 players in the process of interacting simple units, intention and achievement, chance and retry, 'aesthetic pleasure'; with ball-bearings discharged towards center plateaux across 'minefield' of hidden magnets. The power of illusion; the unseen force.

3. NARCISSUS LIFE POOL. Aimed to present contrasts of physical stillness, the surface and beneath, hidden currents, vortex, the physical cycle of water, the small and the cataclysmic, reflection, contemplation, the floating body, time: by means of a 6ft. pool of water, with a dripping tap, capable of making rings and of being disturbed (intrinsically) with floating, barely suspended small bodies (table tennis balls) drifting towards the center. Sound amplified by microphone .

4. MATISSE'S MOUNTAIN OR SNAIL'S PROGRESS. Aimed to provide pure physical engagement. A 'sculpture' to be climbed on, moved over, taken in, possessed, known. A replica in 3D, up-scaled of 'Escargot' to be used in independent blocks, if necessary in "performance structures". A dominant image.

5. VAN GOGH'S LAND. A physical engagement object, a pathway or journey up, down, over, across surface. With the yellow chair center, and capable of becoming 'wall', mountain, ship side, in performance walk "an imperceptible ascent, a sudden fall, a crossroad, a return".

6. PERFORMANCE RITUAL SPACE.

To provide the serviced space for imaginative play and directed involvement with "Tate works" with the theme of 'Old and New'.

1. SPACE. approximately 20ftx20ft, with floor objects (points in space).

2. Above SPACE, series of 'snails' in material capable of rising up into space above and to take 'projection'.

3. Around 'ritual ground'

4. moveable screens, 6ft x 6ft, with blown-up black/white 'Tate Works' on one side and blackboards on other.

5. Supply of 'art' materials, with projectors, lights etc., mounted or stored in 10ft tower scaffold fixed to west side of ritual space, to service poser, sound etc.

6. Supply of props, clothes, costume, ropes, spars, shaft holders, space/point markers.

7. A stage unit based on "The Graham Family" by Hogarth, consisting of the 'room' in which

the people stand, capable of reversing to become the 'Room' of Picasso's Three Dancers- for performance scenarios and structures.

All these parts, united under a sensational object, the wonder of the 'great geometry', itself an object lesson in simplicity, elegance and strength was, with the presence of an integrated workshop staff, combine to provide a happy, meaningful and delightful experience for its visitors.

This capsule in the meCHive platform includes a video with photographs of the installation and works of art that inspired the structures that were part of the installation and the description of it by Simon Wilson. A detailed description in both English and Spanish is included and the materials preserved in The Tate Archives (photographs, correspondence, a press release and a presentation portfolio). All these materials can be accessed going to the Tate Archives, via previous appointment.



TATE GAMES. KIDSPLAY III (Illustration 83)

1975

During the years 1973 and 1974, the Summer "Kidsplay" events provided a festival atmosphere and an introduction for children into art and into the Gallery-going habit. Parents seemed, on those occasions, to derive as much enjoyment as their offspring and so the Kidsplay Team, responding to many letters from adults, dreamed up games for the whole family. Parents and children were welcome equally at the 1975 event which was renamed 'Tate Games'. Visitors were able to manipulate machines, playthings designed for the most part to relate to works in the Tate. On the afternoons of Fridays, Saturdays and Sundays, it was possible to watch special performance-pieces and join in participatory games.

Tate Games was a participatory exhibition about some of the works of art owned by the Tate Gallery. It was designed by John Gingell and David Weightman for the Tate's Education Department.

PERFORMANCE AND EVENTS.

Howard Romp and Adrian Chappell devised the performance events and games for the second three weeks of the Tate Games exhibition. Each afternoon's program was drawn from the following events:

WHEN IS AN OBJECT NOT AN OBJECT?

A waitress gave two gentlemen their tea served with a nice assortment of artists objects; Bonnard's, Magritte's and Paolozzi's amongst them.

PAINT, THE SHADOW OF OURSELVES.

Jackson Pollock, Francis Bacon and Frank Auerbach all used the same medium. With it they allude to man and his environment, but at the same time celebrate the paint itself.

THE PULL OF GRAVITY.

Man in fear of falling. Does the artist break the fall? Or does he freeze it momentarily in order to show us the inevitable fact of falling? William Blake and Victor Pasmore share a similar concern here.

MONET'S TEST SERIES.

An event about aerial perspective and Monet's preoccupation with light and color helped along with a game of cricket.

STELLA TWIST-A-MAZING.

A look at illusionistic geometry combined with color, based on Frank Stella's "Hyena Stomp".

TATE ILLUSIONS

A friendly game of badminton on the lawn all about the figure-ground relationship.

This capsule in the meCHive platform starts with one of the longest videos in the archive. It shows photographs taken while the installation was in place and the audio is a BBC radio4 broadcast. In it, we listen to a review of the installation. The participants of the radio conversation discuss the possibility of designing activities for an intergenerational audience.

After the video we include a description of the activity in both English and Spanish. After that, there is a reference to the materials preserved at the Tate Archives and how to access them.



Illustration 83 *Tate Games capsule*. Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

FLOOR FILM (Illustration 84)

1975

This unique film by artist Tony Hill was projected via a large, overhead mirror onto a screen which formed the floor of a small room. The audience could watch the film either by standing on the screen or by viewing through the mirror. Seen through the mirror the audience members in the room became part of the film. Those standing on the screen experienced situations such as walking on water, the screen catching fire and other unusual events.

Exhibited at Tate Britain and the ICA in London, at the Georges Pompidou in Paris and at many Art Galleries, Colleges and Schools throughout Britain.

This capsule at the meCHive platform includes a BBC radio broadcast in which the author of the piece explains the idea behind the installation and children's impressions of what they felt interacting with it.

There is a description of the installation in both English and Spanish and a list of materials that can be accessed at Tate Archives.

As part of this research we contacted Tony Hill, the creator of the installation and he shared with us the full original film that was projected at Tate in 1975. It can be seen by clicking on the link.

Tate: Pelicula de Suelo

Floor Film

The Tate Gallery

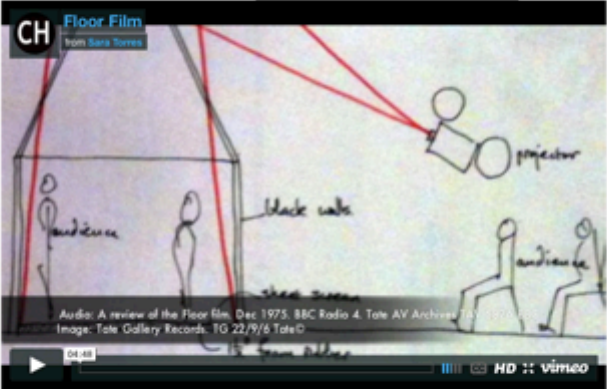
Film installation screened on the floor, created by Tony Hill.

Instalación de vídeo proyectado en el suelo, creada por Tony Hill.

CH

Floor Film

from Sara Torres



Audio: A review of the Floor film, Dec 1975. BBC Radio 4. Tate AV Archives TAV 582A

Image: Tate Gallery Records. TG 22/9/6 TateC

04:43

HD :: Vimeo

Floor Film from Sara Torres on Vimeo.

English

Spanish

This unique film is projected via a large, overhead mirror onto a screen which forms the floor of a small room. The audience can watch the film either by standing on the screen or by viewing through the mirror. Seen through the mirror the audience members in the room become part of the film. Those standing on the screen experience situations such as walking on water, the screen catching fire and other unusual events.

Exhibited at Tate Britain and the ICA in London, at the Georges Pompidou in Paris and at many Art Galleries, Colleges and Schools throughout Britain.

Esta película única es proyectada con un gran espejo en el techo hasta una pantalla que forma el suelo de una pequeña habitación. La audiencia puede ver la película de pie sobre la pantalla o viéndola a reflejada en el espejo. Observando la reflexión en el espejo, los miembros de la audiencia en la habitación se convierten en parte de la película. Aquellos de pie sobre la pantalla experimentan situaciones como caminar sobre el agua, la pantalla en llamas y otros eventos similares.

Mostrada en la Tate Britain, el ICA de Londres, en el Georges Pompidou de París y en muchas Galerias de Arte, universidades y escuelas de Gran Bretaña.

MUSEUM / MUSEO

Tate Gallery

DATE / FECHA

1975

ORGANISER / ORGANIZADOR

Department of Exhibitions and Education

FORMAT / FORMATO

film installation

AUDIENCE / AUDIENCIA

intergenerational

PRICE / PRECIO

free

SPONSOR

no

WEBSITE

no

ARCHIVE / ARCHIVO

ITEM OBJETO	DESCRIPTION DESCRIPCIÓN	HOW TO ACCESS THIS ITEM CÓMO ACCEDER AL OBJETO
Drawing	Drawing that shows how the installation was set.	Tate Archives (Tate Britain) Public Records TG 22/9/6
Correspondence	Letters on the development of the installation	Tate Archives (Tate Britain). Public Records TG 22/9/6
A review of the Floor Film	A BBC audio recording including the artist's statements and Robert Cumming comments	Tate Audio-Visual Archive (Tate Britain) TAV 582A
The Floor Film	The film that was projected at the Tate	Click here / Haz click aquí

Posted 25th December 1975 by Tate

Labels: FILM, GAME, INSTALLATION, INTERGENERATIONAL

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View comments

Unknown

December 6, 2015 at 4:15 PM

Esto es fantástico! Gracias por la información, lo voy a incluir en mis investigaciones expandidas.

Reply Delete

Ricardo Fernandez

December 10, 2015 at 2:35 AM

Me interesa la idea de que el Arte Moderno no tiene que ser necesariamente una pieza, una experimentación de sensaciones también, cambiar el elemento a formato de proyección, ya sea cine o vídeo o incluso imágenes fotográficas que envuelvan a los asistentes y por tanto les cambien su realidad espacial y visual les hace partícipes de la pieza.

Illustration 84 *The Floor Film capsule*. Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

400

VOLUNTEER GUIDE SCHEME (Illustration 85)

1976-ongoing

The Voluntary Guides supplement the work of the Education Department giving tours that are a general introduction to the Tate's Collection. These tours happen every day.

The Friends of the Tate Gallery -in collaboration with the Tate Gallery Education Department- instituted the scheme for training Voluntary Guides in 1976.

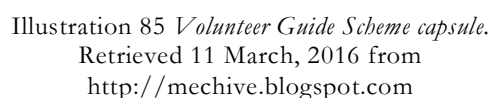
Those selected as candidates were trained for one year, and on completion of training took a qualifying test. Training was split into three periods, rather like academic terms, and members of the Tate Gallery staff conducted seminars, lectures etc. on one day each week of the three terms.

If the training and the qualifying test were successfully completed, the Voluntary Guides were then able to conduct groups of visitors around sections of the gallery.

All candidates were already members of the Friends of the Tate Gallery, or joined on being asked to become a candidate for training.

A pilot scheme was planned with a small group of members in April 1976, and interviews took place during February and March. The Voluntary Guides began working when the next extension to the Tate Gallery opened in early 1977. A commitment to a minimum of one year's work, and a maximum of two year's work as a Voluntary Guide was requested.

This capsule includes a video with photographs of the first years of the Voluntary Guide Scheme and the audio description of some volunteers on the training they had, the selection process and the experience of gallery teaching. It also includes a description of the program and finishes by mentioning all materials related to the Voluntary Guide Scheme that the Tate Archive hosts.



VIDEO ART SHOW (Illustration 86)

1976

The exploration of new media is a primary characteristic of modern art since cubism and the 1970s was a decade when artists started to look at the possibilities of television as a medium for art activity. In the form in which it was seen in the exhibition (closed circuit installations) television art (video) appeared as an outstandingly exciting and significant development amid the welter of new forms that art had taken in those years. Although an international movement was still in its infancy, video art was growing in a particularly lively fashion in Britain. It was appropriate that the first presentation at the Tate Gallery of this new art should be of work of six young British Video Artists: Roger Barnard, David Hall, Brian Hoey, Tamara Krikorian, Stuart Marshall y Steven Partridge.

Despite the importance of the show, it was surprising that this exhibition was only possible through the "good offices" of the Education Department and was granted the status of a side-show at Tate, politely but firmly removed from the space normally occupied by important exhibitions. This fact was deeply controversial with critics.

The Video Art Show was considered video art's 'truly national debut in the UK'.

This capsule includes one of the few photographs of this video art show, a description on the exhibition and a list of materials that can be found at the Tate Archives.



Illustration 86 *Video Art Show capsule*. Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

SCULPTURE FOR THE BLIND AND PARTIALLY SIGHTED I (Illustration 87)

1976

According to Terence Measham, creator of the exhibition, the sculptures in this exhibition were "arranged broadly in a sequence from the more naturalistic to the more abstract. The first work was a full-scale easily recognizable female nude and the last three are all abstract but with strong references to the human figure. Size was an important factor in the selection. With two exceptions, all the works are small or medium-sized and therefore the total shape and structure of each can be easily understood from touch. The two exceptions are Maillol's Venus and Henry Moore's Recumbent Figure, both quite large. The Maillol is, in fact, life-size and classical, so its total structure is again easily graspable. The Moore is not so easy and it must be explored carefully, part by part.

These sculptures present a wide variety of techniques, surfaces and textures. With one exception all have been either cast in bronze or carved in stone. The exception is *Helmet I* by Laurence Burt, which was made by a process of shaping pieces of metal, then assembling them and finally, welding them together. The group of works cast in bronze, those by Maillol, Laurens and Degas, were naturally first made in some other material. The surface of the Maillol tells you nothing of Maillol's methods; it is strictly neutral and preserves the idea that the resultant image is all important. An examination of the surface of *'Bather'* by Laurens reveals that the work was finely modeled before being cast. The four pieces by Degas were first modeled in wax, and Degas' method of adding each piece of material to build up the flesh on his armature is easy to read (an armature is the skeleton of, say, wire which a sculptor constructs to take his clay or wax modeling). Modeling is an additive process. Carving is the opposite. It is reductive. The sculptures by Epstein, Moore and Hepworth are all carvings and all are in different types of stone. The Epstein, the Hepworth and one of the Moores are all taken to a smooth finish and are pleasant in every way to the touch. The large Moore reclining figure is not smooth but has a granular texture which is slower to touch. This quality of pace is the same for a blind person as for a sighted person. The speed with which one's hand or one's eyes can investigate the surface is governed by the type of material the sculptor has used and by the finish he has given it." (Measham, 1976)

This capsule includes a video with photographs of the exhibition and people interacting with the sculptures. There is an audio belonging to a Radio 4 show in which Terence Measham, creator of the exhibition is interviewed along with blind visitors. There is a description in English and Spanish of the exhibition as well as a list of materials preserved at the Tate Archives, including the catalogue in braille and numerous letters in braille from blind people requesting more exhibitions of this type.

[Tate: Escultura para ciegos y ciegos parciales I](#)

Sculpture for the blind and partially sighted

The Tate Gallery

Exhibition of Sculpture for the Blind and Partially Sighted organized by Terence Messem.

Exposición de Escultura para Ciegos y Ciegos Parciales organizada por Terence Messem.

CH

Sculpture for the Blind and Partially Sighted I

from Sara Torres

Audio: Recording of "Bartlett" programme for the visually impaired for BBC Nov-Dec 1976. BBDO Images Tate Archive Photographs Collection 1976. Sculpture for the Blind and Partially Sighted. Tate ©

HD 11 VÍDEO

Sculpture for the Blind and Partially Sighted I from Sara Torres on Vimeo.

English	Spanish
<p>The sculptures in this exhibition are arranged firstly in a sequence from the more naturalistic to the more abstract. The first work is a full-scale easily recognisable female nude and the last three are all abstract but with strong references to the human figure. Size was an important factor in the selection. With two exceptions, all the works are small or medium-sized and therefore the total shape and structure of each can be easily understood from touch. The two exceptions are Mallo's Venus and Henry Moore's Recumbent Figure, both quite large. The Mallo is, in fact, ill-use and classical, so its total structure is again easily graspable. The Moore is not so easy and it must be explored carefully, part by part.</p> <p>These sculptures present a wide variety of techniques, surfaces and textures. With one exception all have been either cast in bronze or carved in stone. The exception is Heimet I by Laurence Burt, which was made by a process of shaping pieces of metal, then assembling them and finally welding them together. The group of works cast in bronze, those by Mallo, Laurens and Deges, were naturally first made in some other material. The surface of the Mallo tells you nothing of Mallo's methods; it is simply neutral and preserves the idea that the resultant image is all important. An examination of the surface of "father" by Laurens reveals that the work was freely modelled before being cast. The four pieces by Deges were last modelled in wax, and Deges' method of adding each piece of material to build up the flesh on his armature is easy to read (an armature is the skeleton of, size, wire which a sculptor constructs to take his clay or wax modelling). Modelling is an additive process. Carving is the opposite. It is reductive. The sculptures by Epstein, Moore and Hepworth are all carvings and all are in different types of stone. The Epstein, the Hepworth and one of the Moore's are all taken to a smooth finish and pleasant in every way to the touch. The large Moore reclining figure is not smooth but has a granular texture which is slower to touch. This quality of pace is the same for a blind person as for a sighted person. The speed with which one's hand or one's eyes can investigate the surface is governed by the type of material the sculptor has used and by the finish he has given it."</p> <p>Terence Messem</p>	<p>"Las esculturas de esta exposición están organizadas secuencialmente desde la más naturalista a la más abstracta. La primera es un desnudo femenino a tamaño natural, fácil de reconocer y las tres últimas son completamente abstractas pero con fuertes referencias a la figura humana. El tamaño ha sido un factor importante en esta selección. Con dos excepciones, todas las obras son pequeñas o de tamaño mediano y por tanto, la forma total y estructura de cada una pueden ser fácilmente comprendidas a través del tacto. Las dos excepciones son la Venus de Mallo y la Figura Reclinada de Henry Moore, ambas de gran tamaño. La de Mallo es, de hecho, de tamaño natural y clásica por lo que su estructura total es fácilmente comprensible. L escultura de Moore no es tan sencilla y debe ser estudiada cuidadosamente, parte por parte.</p> <p>Estas esculturas presentan una amplia variedad de técnicas, superficies y texturas. Con una excepción, todas han sido vaciadas en bronce o talladas en piedra. La excepción es Gesto I de Laurence Burt, la cual fue creada a través de dar forme a piezas de metal, ensamblándolas y finalmente fundiéndlas. El grupo de obras hechas en bronce, las de Gallo, Laurens y Deges, fueron hechas en primer lugar en otro material. La superficie de la escultura de Mallo nada cuenta sobre los métodos de Mallo; es simplemente neutral y conserva la idea de que la figura resultante es lo que importa. Un examen a la superficie de "Bartlett" de Laurens revela que el trabajo fue libremente modelado antes de ser vaciado. Las cuatro figuras de Deges fueron modeladas originalmente en cera, y el método de Deges de añadir cada pieza de material para construir la carne sobre la armadura es fácil de leer. La armadura es el esqueleto alambre que el escultor produce para soportar el modelado del barro o cera. El modelado es una técnica activa. El tallado es lo contrario. Es subtractiva. Las esculturas de Epstein, Moore y Hepworth son todas talladas y todas están hechas en diferentes tipos de rocas. Las esculturas de Epstein, Hepworth y una de Moore están llevadas a un acabado suave y agradable al tacto. La gran figura reclinada de Moore no es suave sino que tiene una textura granulada que retarda el tacto. Esta calidad del ritmo es la misma tanto para un vidente como para un invidente. La velocidad con la que la mano de uno o los ojos investigan la superficie es gobernada por el tipo de material que el escultor ha utilizado y el acabado que le ha dado."</p> <p>Terence Messem</p>

MUSEUM / MUSEO	Tate Gallery
DATE / FECHA	1976
ORGANISER / ORGANIZADOR	Department of Exhibitions and Education
FORMAT / FORMATO	exhibition
AUDIENCE / AUDIENCIA	blind, partially sighted, general
PRICE / PRECIO	free
SPONSOR	no
WEBSITE	no

ARCHIVE / ARCHIVO		
ITEM OBJETO	DESCRIPTION DESCRIPCIÓN	HOW TO ACCESS THIS ITEM CÓMO ACCEDER AL OBJETO
Photographs	This set of photographs show children and adults interacting with the exhibition.	Tate Archives (Tate Britain) Tate Archive Photographic Collection 1976. Sculpture for the Blind and Partially Sighted 3 November-12 December 1976
Correspondence	Letters that show audience's reactions (good and bad) to the installation	Tate Archives (Tate Britain) TG 92-011/1 to TG 92-011/6
Braille Catalogue and Guide	A copy of the catalogue that could be found in the gallery	Tate Archives (Tate Britain) TG 92-011/6
Catalogue for sighted	A copy of the catalogue with texts by Terence Messem and introduction by Norman Reid	Tate Archives (Tate Britain) TG 92-011/5
Tape Touch-in press cutting	Press cutting describing the exhibition	Tate Archives (Tate Britain) TG 92-011/2

Printed 3rd November 1976 by Tate

Illustration 88 *Family Games capsule*. Retrieved 11 March, 2016
from <http://mechive.blogspot.com>

FAMILY GAMES (Illustration 88)

1976

An invitation to members of the public to go to the Tate and look at the works of art not as they normally do but to actually take part in the works, whether they are paintings or sculptures. There was something for all ages. in fact whether you were 'six or ninety-six' you had a game to play at the Tate Gallery.

For ages from 8 to 14, you had a 'Treasure Trail'. This would take you around the gallery to eight different pictures and ask you eight to solve not very difficult clues. Once you had answered those clues, you could find the sculpture 'hidden' in the middle of the gallery.

If you were older than 14, you could play the Tate Gallery 'Balloon Game'. In this game, you had to imagine that a disaster was to overtake London but a huge balloon was waiting outside the Tate to take you to safety. The challenge was that you just had time to take six works of art from the Modern Collection and six works of art from the British collection. The game consisted of choosing which works of art were more valuable to you. With the most voted works of art, there would be an exhibition that was curated by the public.

There were also two participatory video art pieces by Roger Barnard.

In one of them you could see yourself in three monitors from three different points of view. Depending on your skill as an operator, you could change the whole appearance of your face.

The other one required two people inside of a black tent, standing face to face with a mirror between them. What you could do was to build up a composite face. This way, the face you are looking at is not just your face, it is the other person's face as well.

This capsule includes a photograph of one of the Family Games, a description of the games in both English and Spanish and a list of materials preserved at the Tate Archives. So as to study the items, it is necessary to book a seat in advance.

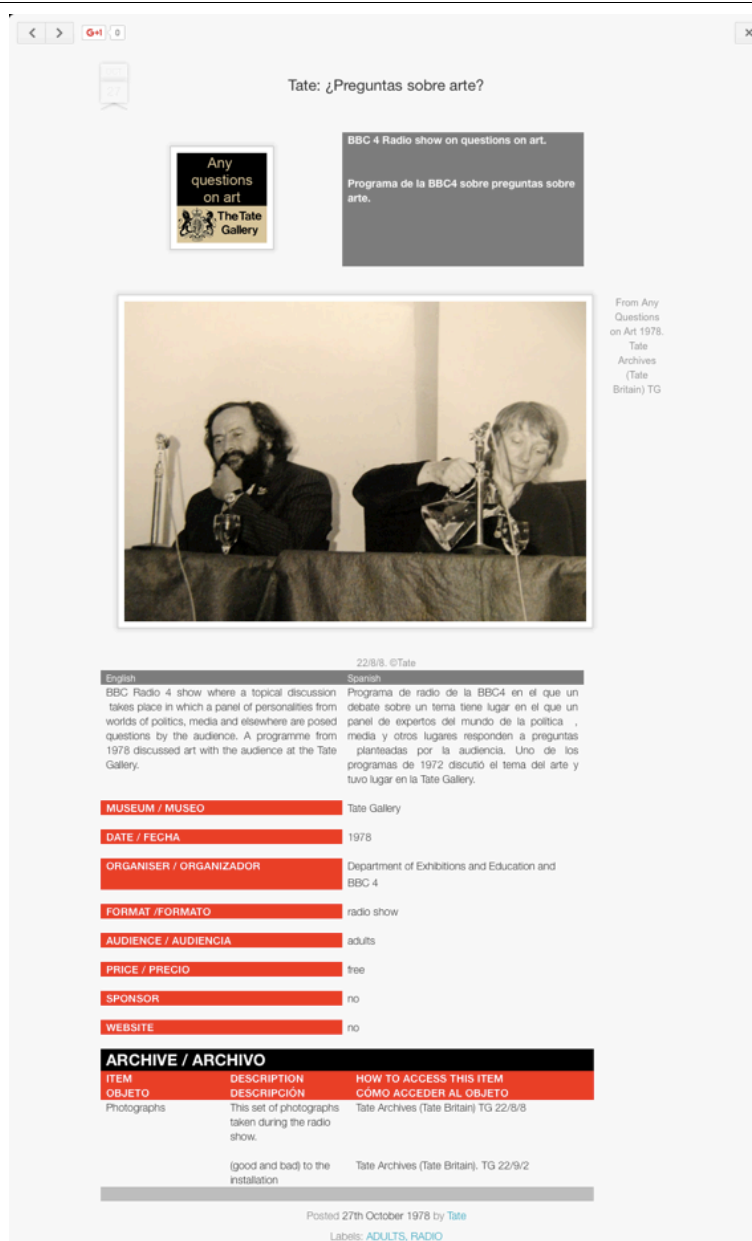


Illustration 89 *Any questions on Art? capsule*.
Retrieved 11 March, 2016 from
<http://mechive.blogspot.com>

ANY QUESTIONS ON ART? (Illustration 89)

1978

BBC Radio 4 show where a topical discussion takes place in which a panel of personalities from the worlds of politics, media and elsewhere are posed questions by the audience. A program from 1978 discussed art with the audience at the Tate Gallery.

This capsule includes one of the many photographs taken during the recording of this radio broadcast. It includes a brief description of the program and a reference of where to find the

photographs at the Tate Archive.


There is also a recording of the full broadcast.

Tate: Animación por Sheila Graber

Animation
Sheila Graber
The Tate
Gallery

Event on animation by Sheila Graber.
Evento sobre animación por Sheila Graber.

William Blake



William Blake 1978. ©Sheila Graber

English

Event that consisted of a demonstration by Sheila Graber of her approach and technique in making animated film. The subject was William Blake since the event occurred during the run of the major exhibition of Blake's work.

Spanish

Evento que consistió en una demostración de Sheila Graber de su aproximación a la técnica de hacer películas animadas. El tema era William Blake ya que ya que el evento tuvo lugar durante una gran exposición de su trabajo.

MUSEUM / MUSEO

Tate Gallery

DATE / FECHA

1978

ORGANISER / ORGANIZADOR

Department of Exhibitions and Education

FORMAT /FORMATO

Installation

AUDIENCE / AUDIENCIA

general

PRICE / PRECIO

free

SPONSOR

no

WEBSITE

no

ARCHIVE / ARCHIVO

ITEM OBJETO	DESCRIPTION DESCRIPCIÓN	HOW TO ACCESS THIS ITEM CÓMO ACCEDER AL OBJETO
William Blake Film	Film created by Sheila Graber	Click Here/ Haz Click Aquí
Correspondence	Letters around the idea of introducing animated films in the gallery	Tate Archives (Tate Britain). TG 22/9/9

Posted 27th October 1978 by Tate

Labels: ANIMATION, FILM, GENERAL

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Twitter

Like

1

View comments

S. December 13, 2015 at 12:21 PM

Muy interesante, por su valor histórico. En aquel momento tuvo que ser rompedor intentar introducir animación en un museo. Hoy igual lo es menos, o puede que aún lo sea.

Interesante también por el acierto de elegir a un artista como Blake, con una estética que permite animarlo pareciendo algo natural.

Como propuesta, me parecería un acierto pedagógico recuperar esta idea y proponer la realización de talleres en museos en los que se realizaran animaciones de distintos artistas. Creo que facilitaría el conocimiento de obras y artistas de distintas épocas, además de ejercitar la propia imaginación al animar estas obras.

Reply

Illustration 90 *Animation capsule*. Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

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ANIMATION BY SHEILA GRABER (Illustration 90)

1978

This was an event that consisted of a demonstration by Sheila Graber of her approach and technique in making animated film. The subject was William Blake, since the event occurred during the run of the major exhibition of Blake's work.

This capsule includes the animated short made by Sheila Graber as a consequence of her collaboration with Tate's exhibition on William Blake.

In this capsule we also include a short description of the program in both English and Spanish. Finally, there is a list of materials that can be accessed at the Tate Archives only.

SCULPTURE FOR THE BLIND AND PARTIALLY SIGHTED II (Illustration 91)

1981

"It was an extraordinary experience being able to touch the sculptures. It was especially arranged for blind people who are not normally able to come into the gallery. This broadened the experience for people who have been blind from birth but the people who have been blind later on, have had the experience of seeing art objects, of seeing sculpture, and now being blind, they were able to feel them through the exhibition. " (Stern, 1985)

This capsule includes as description of the exhibition by a voluntary guide, Jennifer Stern. This description is both in audio, accompanied by photographs of the exhibition and written in both English and Spanish.

There is also a reference on how to access the photographs of the exhibition and listen to the full audio of the interview to Jennifer Stern. All these materials can be requested from the Tate Archive and studies through booking a seat in the archive.

Tate: Escultura para ciegos y ciegos parciales II

Sculpture for the blind and partially sighted II

The Tate Gallery

Exhibition of Sculpture for the Blind and Partially Sighted.

Exposición para ciegos y ciegos parciales.

CH

Exhibition for the blind II

from Sara Torres



Audio: Jennifer Stern talking to Anna Ford BBC Radio 2, 30th December 1985. BBC

Images: Tate Archive Photographic Collection 1981. Sculpture for the blind. Tate

03:13

vimeo

Exhibition for the blind II from Sara Torres on Vimeo.

English

Spanish

"It was an extraordinary experience being able to touch the sculptures. It was especially arranged for blind people who are not normally able to come into the gallery. This broadened the experience for people who have been blind from birth but the people who have been blind later on, have had the experience of seeing art objects, of seeing sculpture, and now being blind, they were able to feel them through the exhibition."

Jennifer Stern

"Fue una experiencia extraordinaria ser capaz de tocar las esculturas. Fue especialmente organizada para personas ciegas las cuales normalmente no son capaces de ir al museo. Esto amplió la experiencia para la gente que era ciega de nacimiento, pero la gente que perdió la vista más adelante, han tenido la oportunidad de ver objetos artísticos, ver escultura y ahora, estando ciegos, han sido capaces de sentirlos con esta exposición."

Jennifer Stern

MUSEUM / MUSEO

Tate Gallery

DATE / FECHA

1981

ORGANISER / ORGANIZADOR

Department of Exhibitions and Education

FORMAT / FORMATO

exhibition

AUDIENCE / AUDIENCIA

blind and partially sighted

PRICE / PRECIO

free

SPONSOR

no

WEBSITE

no

ARCHIVE / ARCHIVO

ITEM	DESCRIPTION	HOW TO ACCESS THIS ITEM
OBJETO	DESCRIPCIÓN	CÓMO ACCEDER AL OBJETO
Photographs	This set of photographs show visitors in the exhibition.	Tate Archives (Tate Britain) 26 Aug - 01 Nov 1981 Sculpture for the Blind and Partially Sighted (Transferred from the Press Office, Apr 1989)
Audio description	Jennifer Stern (Voluntary Guide) talking to Anna Ford about the Tate Gallery Education Department, BBC Radio 2, 30th December	Archives (Tate Britain). Audio-visual archive TAV 432A

Illustration 91 *Exhibition for the Blind II capsule* Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

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413

THE MUSES MEET (Illustration 92)

1985-1988

This program consisted of a series of public poetry readings. Amongst the speakers were Carol Ann Duffy, George Szirtes, John Mole, Judith Kazartzis /Andrew Motion and Anthony Thwait; Peter Porter, Peter Forbes and Vernon Scannell; Maura Doolay, Peter Forbes and Selima Hill; Ruth Fairlight and Carole Satyamurti; Peter Forbes, Roy Fuller and John Fuller.

This capsule includes a photograph of one of the sessions with David Gascoyne. The capsule includes a brief description of the program in both English and Spanish and a list of materials that can be studied at Tate Archives like the recordings of each session and photographs.

PERFORMANCE (Illustration 93)

1983

Lunchtime performance given as part of the City of London Festival at All Hallows. Erica Knighton, the choreographer, explained her work as follows:

"My inspiration for this work comes from the poems and drawings of William Blake and Britten's selection and setting of words.

The music will be played in its entirety without breaks. The baritone is to be an important 'character' in the work and will not be treated just as an accompaniment to the dance. At times he may even join the dancers on the stage.

The movement will be contemporary style, but I am hoping to experiment in movement rather than adhere to any one technique. I do not intend to give a rigid, literal interpretation of the words, but will attempt to communicate Blake's powerful imagery through dance. Certain prints by Blake will form a basis for the shapes and patterns used in the movement, e.g. The Poison Tree, Jerusalem, Plate 97: Los, The Body of Abel found by Adam and Eve, Milton a poem plate 32, and other illustrations not necessarily directly related to the poems in the song cycle.

Costume is to be simple and will also be based on Blake's drawings." (Knighton, 1983)

This capsule includes the performance poster, a description of the event in English and Spanish and a list of related materials that can be found at the Tate Archives at Tate Britain.

Illustration 93 *Performance capsule*. Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

Tate: Concurso de poesía

Poetry Competition

The Tate Gallery

Poetry competition for children and adults.

Concurso de poesía para niños y adultos

From Poetry Competition 1985. Tate Archives (Tate Britain) TG

22/8/13. ©Tate

English

Spanish

In June and July 1985 a series of lunchtime poetry readings by Dennis Abse and other poets took place in the galleries, and throughout the period of these events the Education Department ran a National Poetry Competition. Competitors were asked to write a poem inspired by a work in the Gallery or by the experience of visiting it. This produced an enormous response of very high quality with particularly gratifying results in the children's section. At the prize-giving ceremony held in the South Duveen Gallery on 12 September 1985 all the winners, including the youngest aged five, read out their poems.

En junio y julio de 1985 en las salas de la Tate tuvieron lugar una serie de lecturas de poesía al mediodía a cargo de Dennis Abs y otros poetas. A lo largo de estos eventos, el Departamento de Educación llevó a cabo el Concurso de Poesía Nacional. Se pedía a los participantes que escribieran un poema inspirado por una obra de la Tate o por la experiencia de visitarla. Esto produjo una enorme respuesta de gran calidad con resultados particularmente gratificante en la sección de los niños. La ceremonia de entrega de premios tuvo lugar en la Sala Duveen Sur el 12 de septiembre de 1985 en la que todos los ganadores, incluyendo los más pequeños de cinco años de edad, leyeron sus poemas.

MUSEUM / MUSEO

Tate Gallery

DATE / FECHA

1985

ORGANISER / ORGANIZADOR

Department of Exhibitions and Education

FORMAT / FORMATO

competition

AUDIENCE / AUDIENCIA

children and adults

PRICE / PRECIO

free

WEBSITE

no

ARCHIVE / ARCHIVO

ITEM	DESCRIPTION	HOW TO ACCESS THIS ITEM
OBJETO	DESCRIPCIÓN	CÓMO ACCEDER AL OBJETO
Photographs	This set of photographs show the prize-giving ceremony and the display of poems.	Tate Archives (Tate Britain) TG 22/8/13
Correspondence	Letters organizing de competition	Tate Archives (Tate Britain). TG 22/6/2
Sample entries	Poems written by the competitors	Tate Archives (Tate Britain). TG 22/6/2

Posted 12th September 1985 by Tate

Illustration 94 *Poetry competition capsule.*
Retrieved 11 March, 2016 from
<http://mechive.blogspot.com>

POETRY COMPETITION (Illustration 94)

1985

In June and July 1985 a series of lunchtime poetry readings by Dennise Abse and other poets took place in the galleries, and throughout the period of these events the Education Department ran a National Poetry Competition. Competitors were asked to write a poem inspired by a work in the Gallery or by the experience of visiting it. This produced an enormous response of very high quality with particularly gratifying results in the children's section. At the prize-giving ceremony held in the South Duveen Gallery on 12 September 1985 all the winners, including the youngest aged five, read out their poems.

This capsule includes a photograph of the prize giving ceremony. Also to be found is a description of the competition and a list of related materials that can be found at Tate Archives.

WORKSHOPS OF POETRY (Illustration 95)

1984-1986

The publication of the anthology 'With a Poet's Eye' was the outcome of the intense involvement during 1984-1986 of the Education Department with the relationship between art and poetry, and particularly with exploring the possibilities presented by this relationship for bringing the Tate Gallery's public of all ages into contact with the collections in a new way. Among the results of this involvement were three series of poetry workshops conducted by James Berry, Jim Mulligan and Michael Rosen. Two of these were for schools and the third for both adults and children.

This capsule includes a photograph of one of the sessions with poet Michael Rosen. Also to be found is a description of the workshops and a list of related materials that can be found at Tate Archives.

Tate: Talleres de Poesía

Poetry workshops

The Tate Gallery

Poetry workshops conducted by James Berry, Jim Mulligan and Mike Rosen.

Talleres de poesía organizados por James Berry, Jim Mulligan y Mike Rosen.

From Poetry Workshops 1985. Poet Michael Rosen discusses a participant's poem during a Junior Schools Poetry

English

Spanish

The publication of the anthology 'With a Poet's Eye' was the outcome of the intense involvement during 1984-1986 of the Education Department with the relationship between art and poetry, and particularly with exploring the possibilities presented by this relationship for bringing the Tate Gallery's public of all ages into contact with the collections in a new way. Among the results of this involvement were three series of poetry workshops, conducted by James Berry, Jim Mulligan and Mike Rosen. Two of these were for schools and the third for both adults and children.

La publicación de la antología 'Con Ojos de Poeta' fue el resultado de una intensa implicación del Departamento de Educación con la relación entre arte y poesía, y particularmente a través de la exploración de las posibilidades de esta relación atrayendo al público intergeneracional de la Tate Gallery en contacto con la colección de una manera diferente. Entre los resultados de esta relación hubo tres series de talleres de poesía dirigidos por James Berry, Jim Mulligan y Mike Rosen. Dos de las series de talleres fueron dirigidas a colegios y la tercera tanto a niños como a adultos.

MUSEUM / MUSEO

Tate Gallery

DATE / FECHA

1984-1986

ORGANISER / ORGANIZADOR

Department of Exhibitions and Education

FORMAT / FORMATO

workshop

AUDIENCE / AUDIENCIA

schools, adults and children

PRICE / PRECIO

free

SPONSOR

no

WEBSITE

no

ARCHIVE / ARCHIVO

ITEM	DESCRIPTION	HOW TO ACCESS THIS ITEM
OBJETO	DESCRIPCIÓN	CÓMO ACCEDER AL OBJETO
Photographs	This set of photographs show children taking part in the workshop.	Tate Archives (Tate Britain) TG 22/8/14
Activity information and application form	Leaflet with activity information and application form	Tate Archives (Tate Britain). TG 22/6/1

Posted 5th December 1985 by Tate

Labels: ADULTS, CHILDREN, POETRY, SCHOOLS, WORKSHOP

1

1

3

1

View comments

Julia Sanchez Barba

December 10, 2015 at 2:37 AM

No existe el arte sin poesía, ni la poesía separada del arte. La vida necesita de ambas cosas, los niños deben ejercitarla.

Reply

Illustration 95 *Poetry workshops capsule*. Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

TIMELINE (Illustration 96)

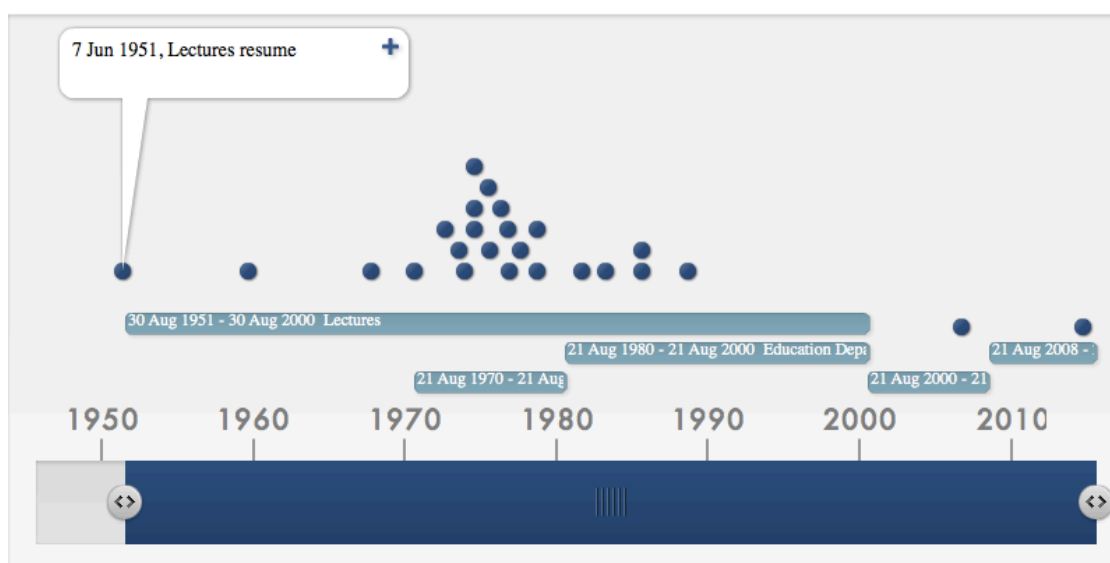


Illustration 96 *Tate Timeline screenshot*. Retrieved 11 March, 2016 from <http://mechive.blogspot.com>

The last element of the meCHive online prototype is a timeline that can be found on the website in both English and Spanish. This timeline covers 1914 to 2014. There are two kinds of elements:

- Time spans represented with oblong shapes covering a time period with similar features (department's name, tendency or a general practice)
- Circles mark specific moments. Each moment has a link that connects to more information found in the capsules.

It can be seen that there are more events in the 1970s than in any other period. This corresponds to the concentration of archival materials from this period. This timeline doesn't represent Tate educational's history but the materials that can be found in the archives at Tate Britain and the date they were produced.

4.3.3.2 The Events' Application

Simultaneously with the inclusion of Tate materials in the meCHive online prototype, we were invited to give a workshop for the Tate Learning staff . We named that session *Archiving the uncollectable. Museum education Early Dementias and other incurable diseases*. This opened a possibility for discussion on the materials we were finding in the archives and other materials from other museum education archives.

One of the conversations that followed up was with Michele Fuirer, curator of Public Programs. With her, we discovered the Artists' resources, a collection of boxes containing educational materials that were designed and used in the 2000s at Tate. All were extremely interesting. One of the activities described by Michele inspired a second version in which we took the activity and implemented it in three occasions with families and children in a totally different context: The Museo Nacional de Arte Reina Sofia. This fulfilled the idea that archives can activate us in the present, even if their materials belong to past activities. It also opened up the experiences of the archive to an audience that is not especially concerned with museum education.

In the following pages, we describe these two events in-depth.

4.3.3.2.1 Archiving the uncollectable. Museum education Early Dementias and other incurable diseases



Illustration 97 *Archival boxes that we used for representing museum education history. Madrid: Personal Collection*

Memory loss, struggles in communicating our work, changes in mood, apathy, confusion, difficulty in building our own storyline, a failing sense of direction, being repetitive, struggling to adapt to change... is museum education suffering from early dementia?

Probably, but this is not the end of the world. Early diagnosis can help us find treatments to reduce the symptoms. One of these treatments is the focus of our work: building an online museum education archive.

Issues like participation, awareness, change of format, research and training are addressed in the extent to which they are related to the creation of the archive. But behind all these concerns, the constant doubt is: is it possible to archive, document and represent museum learning experiences?

On 24th February's cross-site meeting, we tried to answer this question through the use of archival materials, "evidences" and fragments of museum education history. Hopefully, we didn't come up with a sole representation of museum education history, but many.

Curing museum education early dementia is something we don't think we can do. When a memory is lost, it is usually lost forever. But, it is said that the best possible treatment is always love and care. And we had plenty of that!

PARTICIPANTS: February 24, 2015. 15 members of the Tate Learning Staff

AIMS

To simulate the challenges the archivist has to face usually when approaching materials so as to demonstrate the necessity of a good archive.

To represent museum education history through fragments found in different archives to have a better understanding of it.

To start a conversation on Tate Learning materials and how this can be archived for benefiting the present practice.

PROCESS

The first part of this two-hour session started with a 30-minute presentation on the meCHive protocol and prototype. After that, the participants were split into 4 groups and each group received an archival box (Illustration 97). Each archival box had the following materials inside:

- Evidences
- Keys to interpret those evidences
- Forbidden things in archives (food)
- Weird stuff (random materials)

Each group had forty minutes to make a visual representation of museum education history, using the evidences, keys, forbidden things and weird stuff (Illustration 98)

After the time was over, each group showed their results to the rest of the team (Illustration 99).

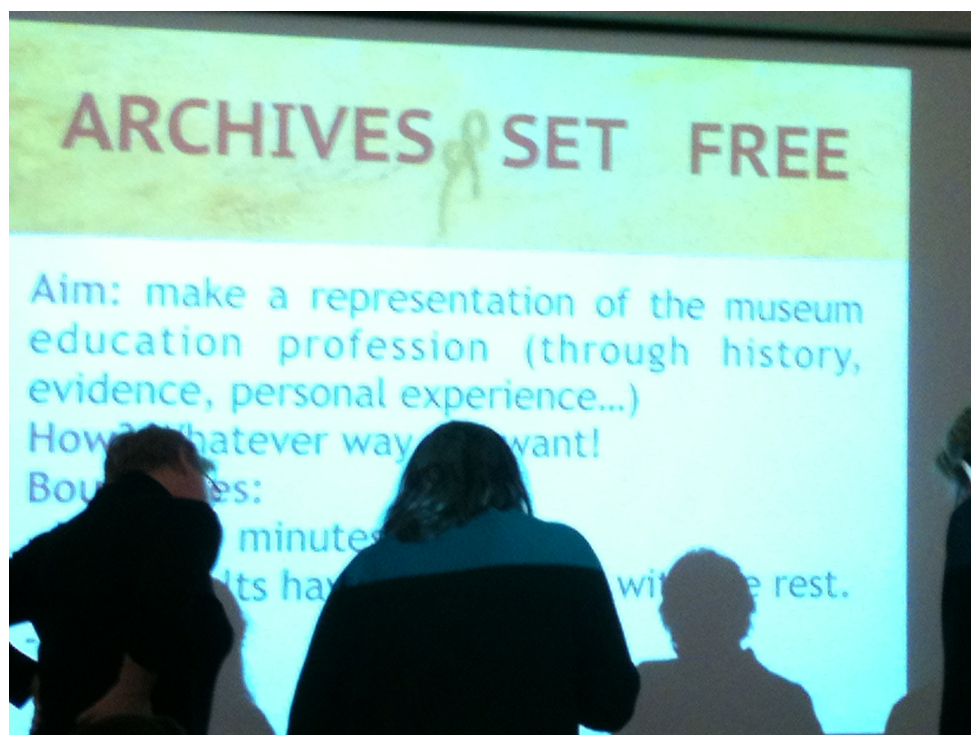


Illustration 98 Torres, S. (2015) *Archiving the Uncollectable* session at Tate. Madrid: Personal Collection

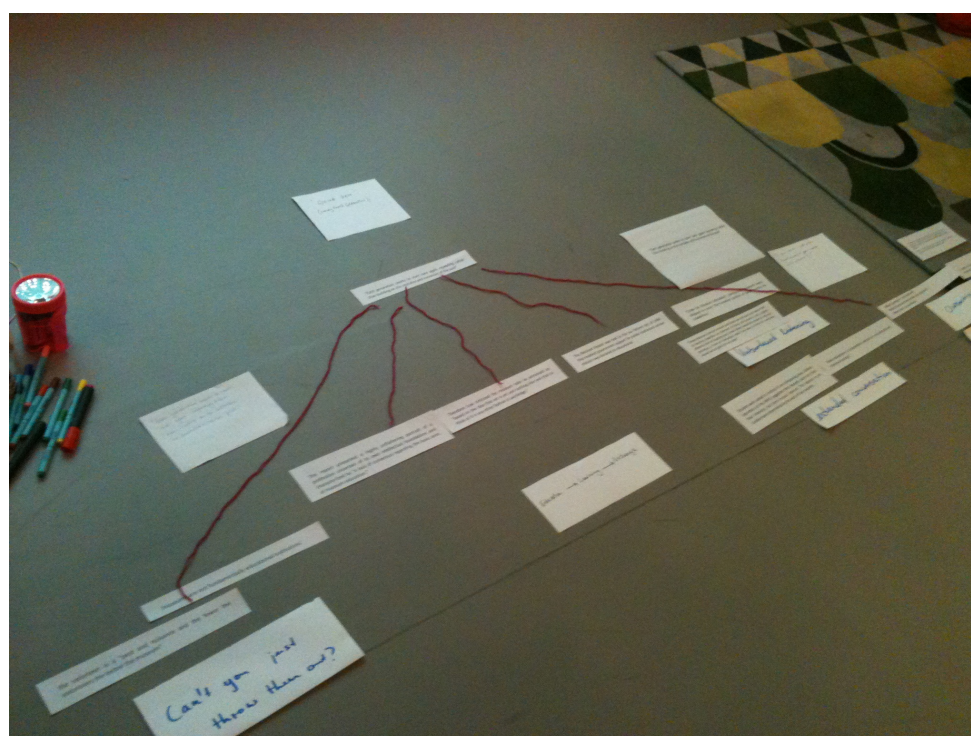


Illustration 99 Torres, S. (2015) *Representation of Tate's history by one of the groups at Tate*. Madrid: Personal Collection

4.3.3.2.2 Dusting the archive: Lipchitz recovered

As part of this case study, we interviewed Michele Fuirer, curator of Public Programs at Tate. In that first conversation, Michele explained that there were some materials that were part of what she called the Artist's Resources. These were a set of resources developed by a group of artist educators from the beginning of Tate Modern (2000). These resources were shared, discussed and improved by the team of artists-educators. In 2015, when we developed our case study at Tate, these resources were in a storage room at risk of being forgotten.

One of the main issues the Artists' resources were facing was the lack of contextualization. Except for Michele's explanation of the resources, there was little indication of how to use them. So as to prevent that memory loss from going deeper, we recorded Michele's explanations of some of the resources.

As a result, we had access to many activities created by artist-educators. One of the activities was about a sculpture by Lipchitz (Illustration 101) and a process of creation of both a cubist sculpture and cubist painting.

Unfortunately, except for the resource that consisted of a prototype and a few indications, there was no visual documentation on how the resource was used. For that reason, we decided to replicate the activity with Michele's indications but this time not at Tate, but at the Museo Nacional Centro de Arte Reina Sofia in Madrid.

This event was the palpable possibility of bringing activities back to life, giving them a different context and a different audience. In a way, it felt as if we were activating the archives but in reality what happened was that the archives had activated us.

PARTICIPANTS: 50 people including adults and children.

AIMS:

To research an activity as a way of learning cubism's most important features.

To disseminate an activity that has worked in a different context with a different audience.

To highlight the possibilities of the archive as an activating force for present and future educators.

PROCESS

The introduction of this 2-hour activity includes the explanation that it belongs to the Tate Artists' Resources.

After that, we distribute pieces of cardboard to the participants and a pair of scissors. We ask them to cut the cardboard in three pieces in a random way.

Once they have been cut, the challenge is to find a way in which the three pieces can form a sculpture that can stay standing.

This process of going from a 2D cardboard to a 3D cardboard sculpture serves as a very explanatory way of talking about how cubism conceives the 3 dimensions (Illustration 100) Once everybody has their own sculpture, we ask the participants to turn them into a 2D representation again. To do that first we have to tear down the sculpture and place a thin sheet of paper on top of it. Then with a crayon, we mark the surface of the planes.

This way, out of a 3D figure, we have created another 2D work of art. All this process serves to explain the cubist process of creation (Illustration 101). After this creation process, we go on to see the Lipchitz sculpture.

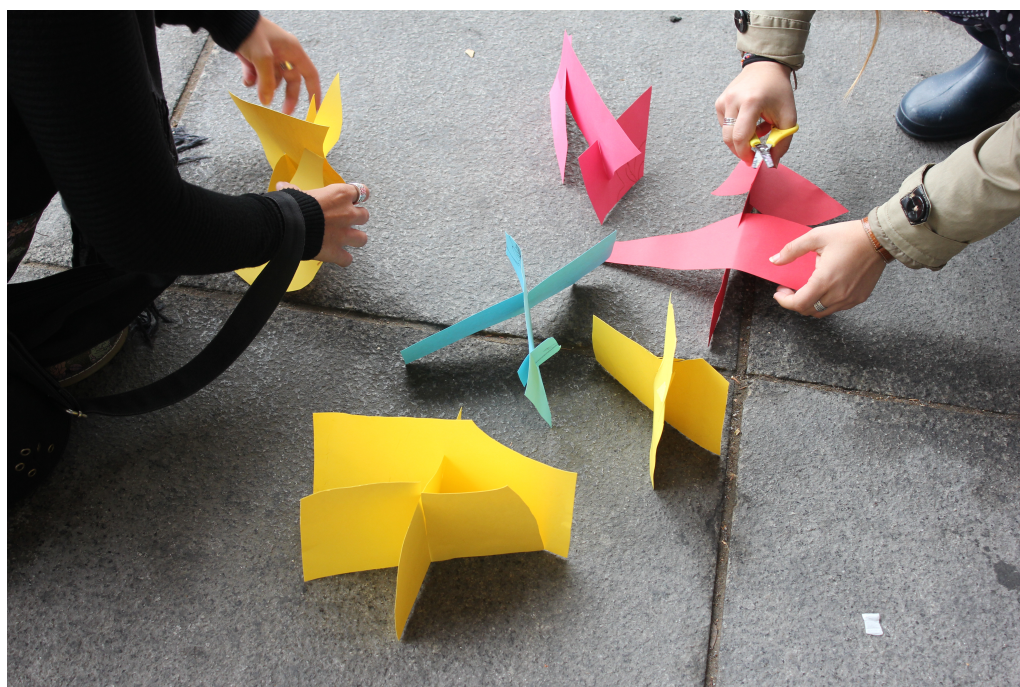


Illustration 100 Dones, D. (2015) *Families creating a cubist sculpture at Museo Nacional Centro de Arte Reina Sofía*. Madrid: Personal Collection



Illustration 101 Lipchitz, J. (1917) *Sailor with guitar*. Museo Nacional Centro de Arte Reina Sofía: Madrid



Illustration 102 Dones, D. (2015) *Sculptures created by families at Museo Nacional Centro de Arte Reina Sofía*. Madrid: Personal Collection

4.3.4 Evaluation of the meCHive Protocol through Tate's case study

This chapter is focused on the evaluation of the meCHive protocol as a suitable tool for making the Pedagogical Museum for Children's art visible and meaningful as stated in the first hypothesis:

The museum education archive for the documentation, organization and preservation of educational experiences makes the Pedagogical Museum for Children's Art visible and meaningful to others.

Does the museum education archive for the documentation, organization and preservation of educational experiences make the educational activity of the Pedagogical Museum for Children's Art visible and meaningful to others?

4.3.4.1 The meCHive online prototype

PARADIGM	Mixed					
STRATEGY	Analysis of the state of play					
DATA GATHERING TECHNIQUES	Survey					
SAMPLE	Group A		Group B		Group C	
	Experimental (20 people)		Experimental (20 people)		Experimental (15 people)	
	Control (20 people)		Control (20 people)		Control (15 people)	
EXPECTED OUTCOMES	Having evidence for denying of confirming the hypothesis					

Table 52 Summary of the strategies, data gathering techniques, sample and expected outcomes of the evaluation of the Tate's case study

As stated in the point 2.4.1.2 *Features of the research design* this research corresponds to an experimental design that includes:

A- An experimental group that will be exposed to either the online archive and/or the event. This passes two tests:

- The first test (October 2015) is taken so as to know the general background and knowledge of the participant in account of the items to evaluate. Their knowledge is the starting point of the research.

Having that clear, this data serves to look for a suitable control group that is completely equivalent in this previous knowledge.

-The second test (December 2015) is taken after a two-hour session in which the participant has the opportunity to explore the online platform and participate from it freely. After the two hours the participants take the test that asks the same questions as the first test and the information from it gives us the data we need to know what changes have been produced. However, we cannot know if the changes have been produced thanks to the archive or to other stimulus. For that season, we need an equivalent group to eliminate what might be considered the effects of other stimulus rather than the archive.

B- A control group that are totally equivalent, except for the fact that it is not exposed to either the online archive nor the event. This group is chosen first through the common features that we can tell for belonging to a same community and secondly, through the first test that the experimental group carried out.

- The first test (October 2015) is administered to more people than the ones considered in this study, as not all participants had the same features as the experimental test initial situation. These processes include both experimental manipulation and selection of control groups (See section 2.4.1 of this text). Once the candidates were selected, no further action was taken until the second test.

- The second test (December 2015) is exactly the same as the one the group takes in the first place. The difference between the results of the first test and the second capture the changes that the group undergoes without the influence of the meCHive online prototype. This means that with this data, we are able to isolate the effects of the meCHive online prototype completely.

GROUPS

This has been repeated in three different groups so that we can have three different perspectives from three different kinds of users:

GROUP A: Common feature: they are students of the MA in Art Education in Social and Cultural Institutions

Cohort 1: 19 Students of the MA in Art Education in Social and Cultural Institutions at the Complutense University of Madrid: year 2013-2014 (control group)

Cohort 2: 19 Students of the MA in Art Education in Social and Cultural Institutions at the

Complutense University of Madrid: year 2015-2016 (experimental group)

This group is of interest given that they are considered to be future museum educators so they have a high likelihood to be interested in using a museum education archive. In this group we will measure the impact of the meCHive prototype in its online format on one hand, and the meCHive events on the other.

GROUP B: Common feature: they are students of the Basics of Didactics in Art Education. Fine Art degree at the Complutense University of Madrid.

Cohort 1: 20 Students from groups 5, 7 y 8: year 2015-2016 (control group)

Cohort 2: 20 Students from groups 1, 2 and 6: year 2015-2016 (experimental group)

This group is of interest for this research because their members are not naturally interested in museum education but they come from the world of the arts and they have to attend a compulsory subject on Art Education. For this reason, this group gives us information on the capacity of the archive to engage with people who are not completely out of the frame when we define a potential user, but on the margin. In this group we will evaluate the impact of the online prototype meCHive.

GROUP C: Common feature: they are students of Art, Creativity and Education. Fine Art degree at the Complutense University of Madrid

Cohort 1: 19 Students of group B: year 2015-2016 (control group)

Cohort 2: 19 Students of the group A: year 2015-2016 (experimental group)

The members of this group have in common attending a non-compulsory subject on Art Education. This means that they might be potentially interested in education in the context of museums (probably in gallery education). This makes them likely to be potential users. In this group we will evaluate the impact of the online prototype meCHive.

Considering these six pairs, we expect to favor the causal relationship between the exposure to the archive and the visibility and meaningfulness of the Tate educational materials for the experimental groups.

TIME

Both experimental groups and control groups took their tests with fewer than seven days of difference.

		FIRST TEST	SECOND TEST
GROUP A	EXPERIMENTAL	16 October 2015	11 December 2015
	CONTROL	10 October 2013	11-17 December 2015
GROUP B	EXPERIMENTAL	14-15 October 2015	17 December 2015
	CONTROL	13-15 October 2015	17-23 December 2015
GROUP C	EXPERIMENTAL	15 October 2015	10 December 2015
	CONTROL	15 October 2015	10-16 December 2015

Table 53 Tate case study: Time distribution of tests

FIRST TEST: ESTABLISHING EXPERIMENTAL AND CONTROL GROUPS

According to the time variable, the design of this research is longitudinal. It is meant to analyze the evolution of the researched phenomenon throughout time with the purpose of observing its dynamic. The information gathering was planned in different dates.

In the first test, the questions to establish whether the control group and the experimental group are equivalent are the following:

Define 'museum education'

Do you know what Tate is?

Yes

No

How do you evaluate your knowledge on the EDUCATIONAL ACTIVITIES organized by Tate?

Name the educational activities that you remember.

In the case you know the ACTIVITIES organized by Tate, has this had any influence on you?

In the case the answer is yes, in which way?

Have you ever been to an educational activity organized by Tate?

Yes

No

If your answer is yes, which ones?

In case you know the educational activities of the Tate, how would you define the ethos behind the educational activities of the Tate?

SECOND TEST: CONCEPT OPERATIONALIZATION

According to criteria validity, this research presents a "design of construct". The "design of construct" refers to the degree of measurement of the central concepts of the research. Every concept allows for many different possibilities for measuring it. Furthermore, any concept operationalization is difficult that covers all the dimensions of the concept. Consequently, we have tried to operationalize the theoretical concepts as rigorously as possible, especially those concepts that are essential for this research. For that purpose, we choose the strategy of a multiple operationalization. In this manner, we find a series of measurements for each concept.

For this research, the two key concepts are "visible" and "meaningful" to the extent in which these concepts appear as a consequence of the effect of the museum education archive.

The second test has been designed so that there are multiple answers that can give us a clearer view of the effect of the archive and its influence in the two concepts. Below, we explain what answers lead to information around each concept:

"visible"

Do you know what Tate is?

Yes

No

How do you value your knowledge on the EDUCATIONAL ACTIVITIES organized by Tate?

Name the educational activities that you remember.

"meaningful"

In the case you know the ACTIVITIES organized by Tate, has this had any influence in you?

In the case the answer is yes, in which way?

Do you think that the meCHive online archive makes the educational activity of Tate visible and meaningful?

Yes

No

Clarifying the cause (archive), effect (visible and meaningful)

There are two ways in which we can isolate the archive-visible and meaningful cause-effect. The first one is asking the archive users the following:

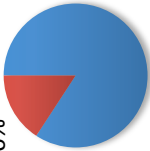
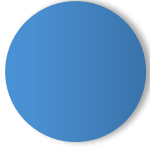

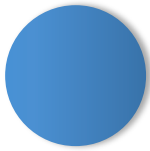
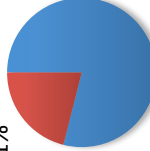
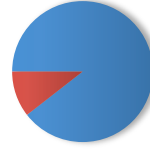
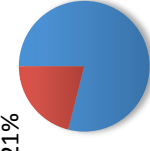

In the case you know the EDUCATIONAL ACTIVITIES of the MuPAI, what is your first source of information?

Do you think that the meCHive online archive makes the educational activity of Tate visible and meaningful ?

If the meCHive online platform is the answer marked by the users, then we consider it a sign of cause-effect. However, there is a need to establish more proof for this relationship.

So as to have a multiple approach to this concept we use the control group's data to have a different source that can confirm if the changes are due to the effects of the archive or other causes. Having first established that both control and experimental groups are equivalent, in the second test we have the chance to observe if the experimental group (exposed to the archive) and the control group (not exposed to the online archive), have had a different progress in terms of visibility and meaning of the Pedagogical Museum for Children's Art activity.

GROUP A

		OCTOBER		DECEMBER	
		1st TEST		2nd TEST	
ANSWERS					
QUESTIONS		EXPERIMENTAL		CONTROL	
		CONTROL		EXPERIMENTAL	
Have you ever participated in a museum education activity?		 <p>No 16% Yes 84%</p> <p>■ Yes ■ No</p>		 <p>■ Yes ■ No</p>	
		 <p>No 16% Yes 84%</p> <p>■ Yes ■ No</p>		 <p>■ Yes ■ No</p>	
Have you ever searched for information on museum education activities other than the information that appears on the museum official website?		 <p>No 21% Yes 79%</p> <p>■ Yes ■ No</p>		 <p>■ Yes ■ No</p>	
		 <p>No 21% Yes 79%</p> <p>■ Yes ■ No</p>		 <p>■ Yes ■ No</p>	

Define "museum education"

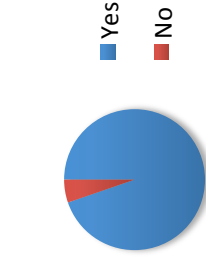
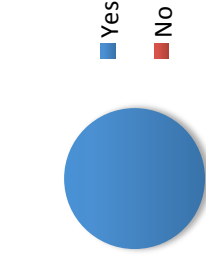
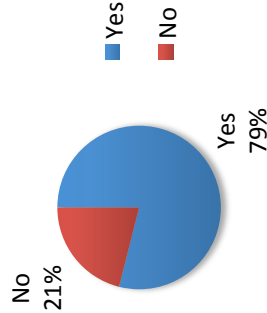
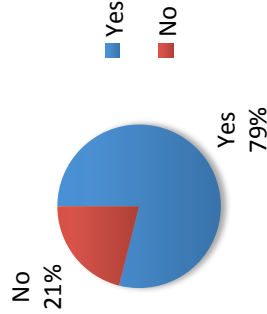
activities aimed art education
exhibited information institution knowledge learn
lectures seminars space teaching tours understand
various visitors workshops world

activities aimed art education
exhibitions field form group guided important
information institution knowledge
learn mediation non-formal programs
museum public related seminars various visitors work
tours understand world

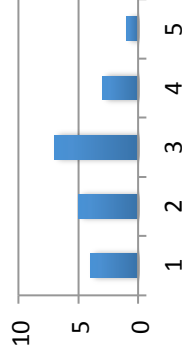
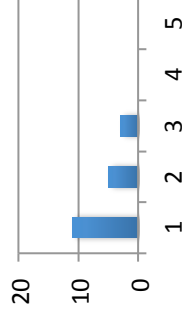
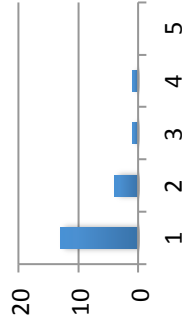
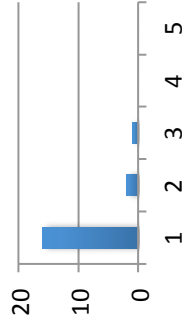
art artistic complex container
content contexts creating culture define depending
dialogue different education either art
experience exploring generate institution interaction
immediacy knowledge looks
museum offer possibilities public
quote related various transmit understand used
visitors works

activities adults aimed audiences art
collection collections contexts exhibitions
development different museums
exhibitions experiences form formal general
guided knowledge
museum
Tate's business understand various work workshops

Do you know what the Tate is?



How do you evaluate your knowledge on the EDUCATIONAL ACTIVITIES organized by the Tate?



Name the educational activities that you remember.

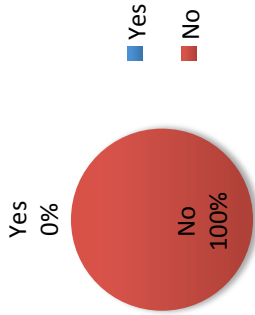
children guides lectures workshops

history film guided

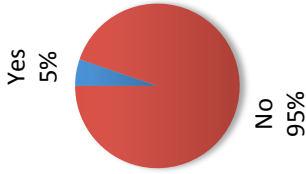
autonomous away interactive names remember tal
truth

activities answered art
artistic blind children
exhibitions experts family floor
games guided ii iii images interact
kidsplay mountain
museum object performed play poetry
program projected questions
radio sculptures
structure tate tours
workshops

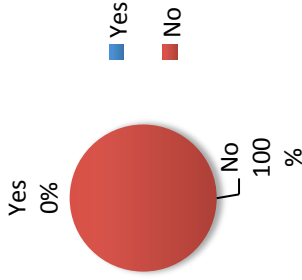
In case you know the ACTIVITIES organized by Tate, has this had any influence in you?



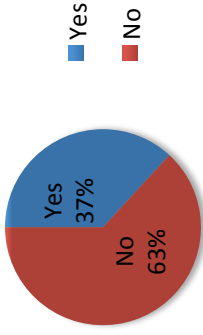
Yes
No



Yes
No



Yes
No

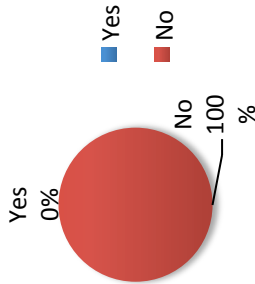


Yes
No

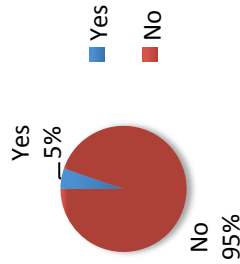
In case the answer is yes, in which way?

activities advance already
art carry consider country discover
education inspired nations that the future
history inspiring knowing
museum possibilities
reference started
tate things thought ways work

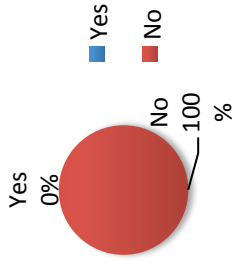
Have you ever been to an educational activity organized by Tate?



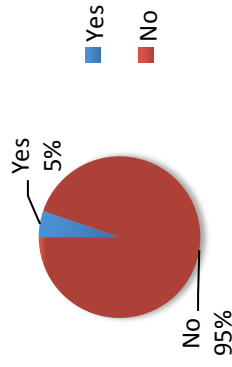
Yes
No



Yes
No



Yes
No



Yes
No

If you answer is yes, ¿which ones?

<div>In case you know the EDUCATIONAL ACTIVITIES of Tate, what is your primary source of information?</div>	-	<div><div><div><div>Internet</div><div>20</div><div>10</div><div>0</div></div><div><div></div></div></div><div><div><div>meCHive online</div><div>15</div><div>10</div><div>5</div><div>0</div></div><div><div></div></div></div><div><div><div>thesis</div><div>5</div><div>0</div></div><div><div></div></div></div><div><div><div>official museum website</div><div>5</div><div>0</div></div><div><div></div></div></div></div>	
<div>In case you know the educational activities of the Tate, what do you think the ethos of these activities is?</div>	-	<div><div><div>advance initiatives making open past prospects</div><div>autonomyinteractivitytransversali</div><div>activities although never across audiences learning people search their own content collaborative advice share expertise education learning to feel good about history innovative people research institutions join fully creative museum search social corporate culture society think</div></div></div>	
<div>Do you think that the meCHive online archive makes visible and meaningful the educational activity of Tate?</div>	-	<div><div><div><div><div>Yes</div><div>No</div></div><div><div>100%</div><div>0%</div></div></div><div><div>Yes</div><div>No</div></div></div></div>	

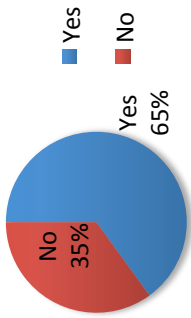
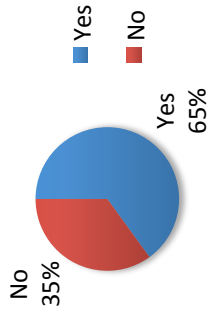
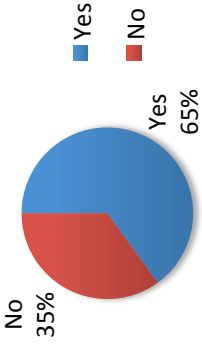
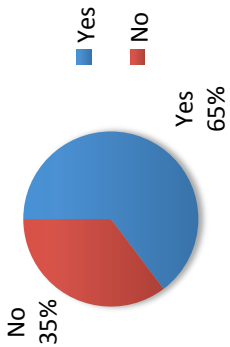
Table 54 Tate's case study: summary of answers in Group A

GROUP B

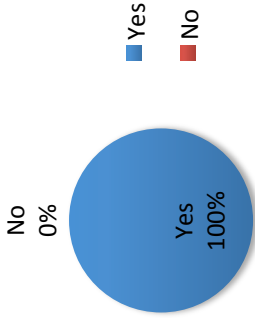
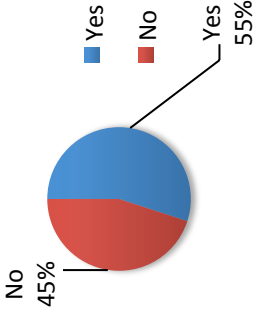
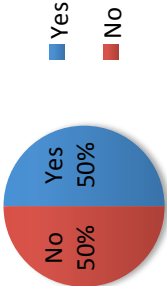
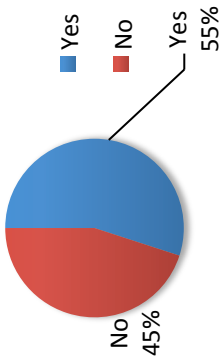
OCTOBER	DECEMBER
1st TEST	2nd TEST

QUESTIONS	ANSWERS	
	CONTROL	EXPERIMENTAL
	CONTROL	EXPERIMENTAL

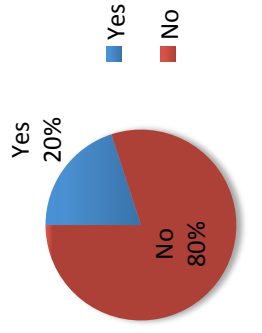
Have you ever participated in a museum education activity?



Have you ever searched for information on museum education activities other than the information that appears on the museum official website?



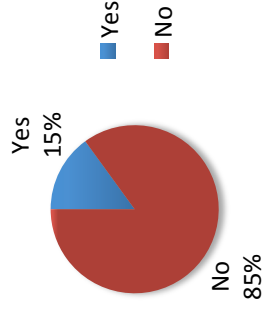
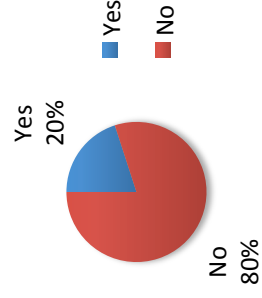
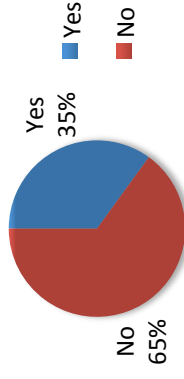
In case you know the ACTIVITIES organized by Tate, has this had any influence in you?



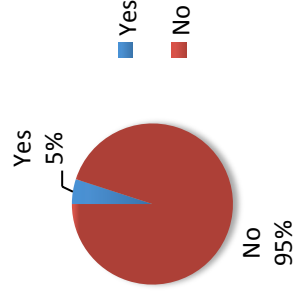
In case the answer is yes, in which way?



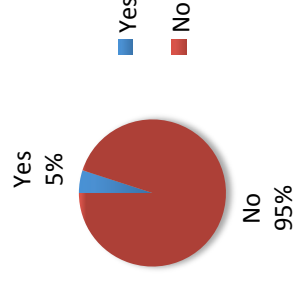
think
research | number one selling
active agent approach awarded services consistently creative critical mass dynamically educator up
exhibition experiences formation functions generate help knowledge live major **museum**
open relationships others people prices provide questions receive revealing several conditions to

[illegible][illegible]

Have you ever been to an educational activity organized by Tate?



Response	Percentage
Yes	5%
No	95%



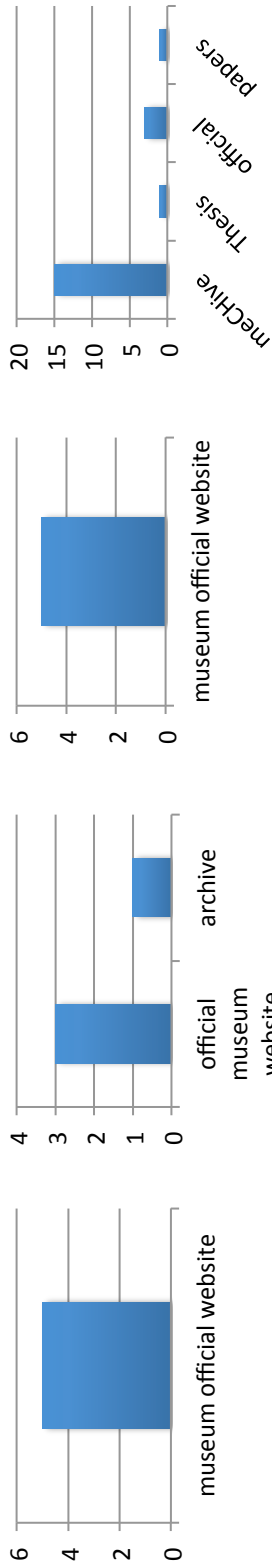
A pie chart showing the distribution of responses to the question 'Do you have a good idea of what you want to do?'. The chart is divided into two segments: a large red segment representing 'No' at 95%, and a small blue segment representing 'Yes' at 5%. A legend at the top indicates that blue represents 'Yes' and red represents 'No'.

Response	Percentage
Yes	5%
No	95%

If you answer is yes, which ones?

couple

In case you know the EDUCATIONAL ACTIVITIES of Tate, what your primary source of information?



In case you know the educational activities of the Tate, what do you think the ethos of these activities is?



Do you think that the meCHive online makes visible and meaningful the educational activity of Tate?

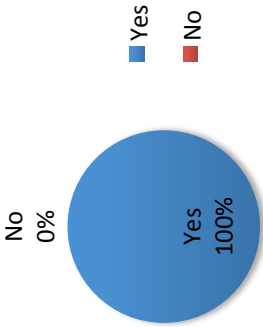
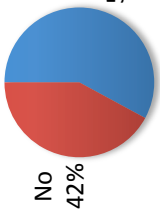
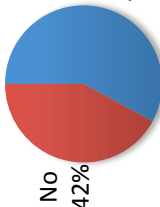
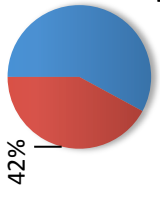
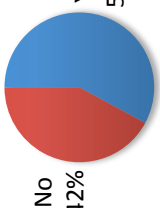
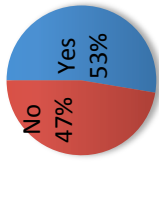
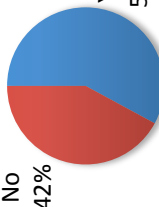
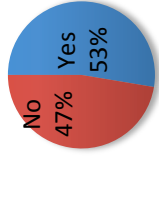


Table 55 Tate's case study: summary of answers in Group B

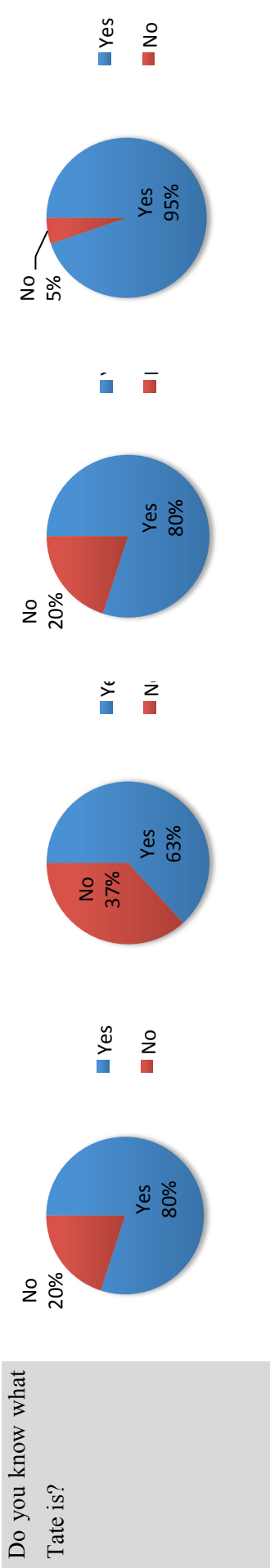
GROUP C

OCTOBER		DECEMBER		
1st TEST		2nd TEST		
ANSWERS				
QUESTIONS	EXPERIMENTAL		CONTROL	EXPERIMENTAL
Have you ever participated in a museum education activity?	 <p>No 42% Yes 58%</p> <p>■ Yes ■ No</p>	 <p>No 42% Yes 58%</p> <p>■ Yes ■ No</p>	 <p>No 42% Yes 58%</p> <p>■ Yes ■ No</p>	 <p>No 42% Yes 58%</p> <p>■ Yes ■ No</p>
	Have you ever searched for information on museum education activities other than the information that appears on the museum official website?	 <p>No 47% Yes 53%</p> <p>■ Yes ■ No</p>	 <p>No 42% Yes 58%</p> <p>■ Yes ■ No</p>	 <p>No 47% Yes 53%</p> <p>■ Yes ■ No</p>

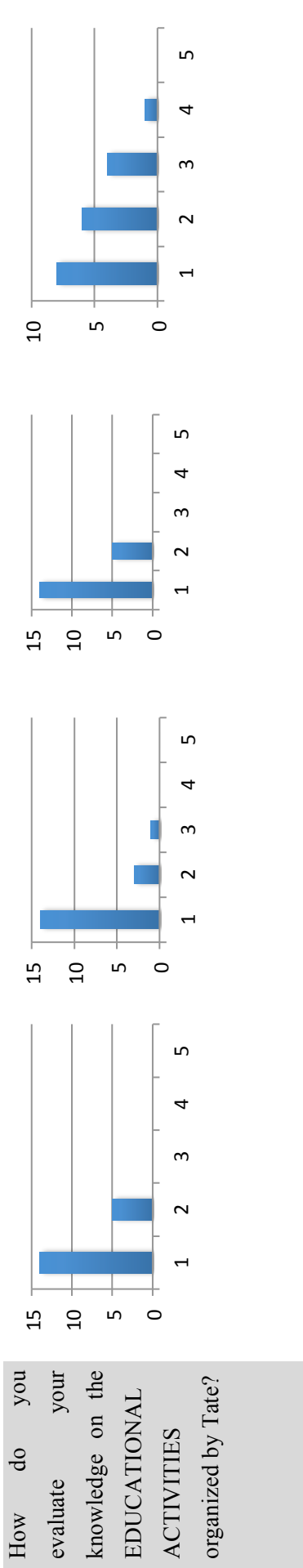
Define "museum education"



Do you know what Tate is?



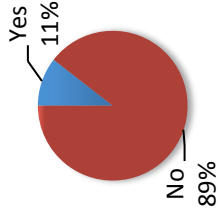
How do you evaluate your knowledge on the EDUCATIONAL ACTIVITIES organized by Tate?



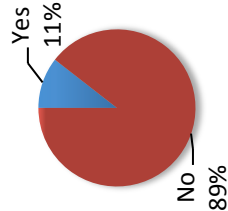
Name the educational activities that you remember.



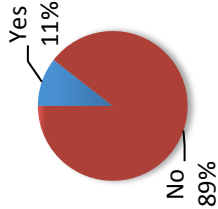
In case you know the ACTIVITIES organized by Tate, has this had any influence in you?



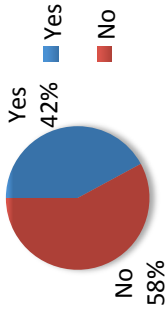
Yes
No



Yes
No



Yes
No



Yes
No

In case the answer is yes, in which way?

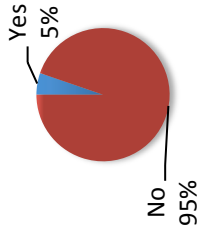
encourage

-

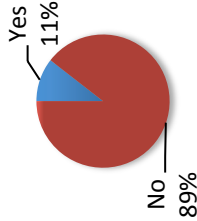
encourage

activities age art approach around exist
interest idea museum interactive
more involved new possibilities
others subject understood and ways

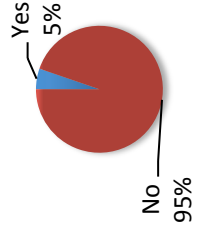
Have you ever been to an educational activity organized by Tate?



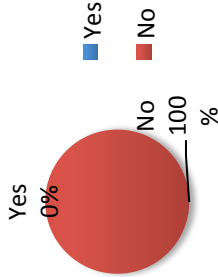
Yes
No



Yes
No



Yes
No



Yes
No

If you answer is yes, ¿which ones?

-

-

ANALYSIS OF GROUPS A, B AND C's RESPONSES

The first part of this analysis consists of the establishment of an equivalence of the control and experimental groups. The questions for establishing the control and experimental groups were posed before any contact with the meCHive online platform or the meCHive events. Both control and experimental groups have the same number of participants: 19. The questions are:

Have you ever participated in a museum education activity?

In Group A both in control and experimental groups, 16 participants have answered 'yes' while only 3 participants have said 'no'.

In Group B in the control group, 12 participants have answered "yes" while 8 participants have said "no" while in the experimental group 13 participants have said "yes" and 7 have said "no". The difference between control and experimental groups is not relevant enough to consider they are not equivalent.

In Group C, in the control group, 10 participants have answered "yes" while 9 participants have said "no" while in the experimental group 11 participants have said "yes" and 8 have said "no".

Have you ever searched for information on museum education activities other than the information that appears on the museum official website?

In Group A, both in control and experimental groups, 15 participants have answered 'yes' while only 4 participants have said 'no'.

In Group B In the control group 11 participants have answered "yes" while 9 participants have said "no". In the experimental group 10 participants have said "yes" and 10 participants have said "no". The difference between control and experimental groups is not relevant enough to consider they are not equivalent.

In Group C, the control group 10 participants have answered "yes" while 9 participants have said "no". In the experimental group 11 participants have said "yes" and 8 participants have said "no". The difference between control and experimental groups is not relevant enough to consider they are not equivalent.

Define 'museum education'.

In Group A the definitions given by both control and experimental groups, the most

mentioned words have been "museum" and "education" followed by "activities", "guided" and 'learn'. The definitions given by both groups not only had similarities in the use of words but also in the phrasing of the definitions. Not many specific forms of activities except for guided tours were mentioned.

In Group B in the definitions given by both groups, the most mentioned words have been "museum" and "education" followed by "activities", "knowledge" and "learn". The definitions given by both groups not only had similarities in the use of words but also in the phrasing of the definitions.

In Group C, in the definitions given by both groups, the most mentioned words have been "museum" and "education" followed by "activities" and "knowledge". The definitions given by both groups not only had similarities in the use of words but also in the phrasing of the definitions.

Do you know what the Tate is?

In Group A, this question was answered by both groups in equal manner: 4 people admitted not knowing what the Tate is while 15 said that they knew the Tate.

In Group B, this question was answered slightly differently in each group: in the control group 6 people admitted not knowing what the Tate is while 14 said that they knew the Tate; in the experimental group 5 people admitted not knowing what the Tate is while 15 said that they knew the Tate. It is important to remark the number of people that don't know what the Tate is when considering that both groups are formed by students in the third year of the Fine Arts degree.

In Group C this question was answered slightly differently in each group: in the control group 4 people admitted not knowing what the Tate is while 15 said that they knew the Tate; in the experimental group 7 people admitted not knowing what the Tate is while 12 said that they knew the Tate. It is important to remark the number of people that don't know what the Tate is when considering that both groups are formed by students of the fourth year of the Fine Arts degree.

How do you value your knowledge on the EDUCATIONAL ACTIVITIES organized by the Tate?

In Group A in the control group 16 people evaluated their knowledge with a 1, 2 evaluated their knowledge with a 2 and one with a 3. Their median of this group is 1,37. In the

experimental group 13 people evaluated their knowledge with a 1, 3 with a 2, 1 with a 3 and 1 with a four (out of 5). The median of this group is 1,37.

In Group B in the control group the participants evaluated their knowledge on the educational activities of the Tate as follows: as not knowing a thing 10, 6 evaluated their knowledge with a 2 and 4 with a 3. The median of the control group is 1,7. In the experimental group 14 considered that they knew nothing about the educational activities of the Tate, 4 evaluated their knowledge with a 2, 1 with a 3 and 1 with a 4. The median of the experimental group is 1,24. Despite the difference of 0,46, we still consider both groups as equivalent. As in the following questions some of the control group wrote about what they knew about Tate educational activities, we know this evaluation is not correct as some confused Tate's activities with other museum's.

In Group C both experimental and control groups evaluated their knowledge slightly differently. The control group evaluated their knowledge as follows: as "not knowing a thing" 14, 5 evaluated their knowledge with a 2. The median of control group is 1,26. The experimental group evaluated their knowledge as follows: as not knowing a thing 14, 3 evaluated their knowledge with a 2 and 1 with a three. The median of experimental group is 1,21.

Name the educational activities that you remember.

In Group A, the only ones answering this question were the ones that evaluated their knowledge with more than 1 in the previous question. The only activities mentioned were "lectures", "film", "history" and "workshops".

In Group B the only ones answering this question were the ones that evaluated their knowledge with a more than 1 in the previous question. The groups gave different answers and not all of the ideas were correctly associated with Tate activities.

In Group C no relevant information was given.

In case you know the ACTIVITIES organized by the Tate, has this had any influence on you?

The answers to this question differ slightly in the control and experimental groups. While in the control group all participants answered that the activities from Tate hadn't influenced

them, in the experimental group only one participant considered that the Tate's educational activities has had an influence in them.

In Group B the answers in to this question differ slightly in the control and experimental groups. While in the control group 4 participants answered that the Tate educational activities had an influence on them, in the experimental group three participants considered that the Tate's educational activities has had an influence on them.

In Group C the answers in to this question were the same in control and experimental groups: 2 people answered "yes" and 17 answered "no".

In the case the answer is yes, in which way?

In Group A there were no answers to this question.

In Group B none of the participants answered this question.

In Group C no relevant information was given.

Have you ever been to an educational activity organized by the Tate?

In Group A, only one participant in the experiential group had attended an educational activity at Tate.

In Group B both control and experimental groups have a member each that has attended one educational activity at Tate.

In Group C only one participant in the control group and two people in the experimental group had the experience of taking part in an activity carried out by the Tate.

If you answer is yes, ¿which ones?

In Group A there were no answers to this question.

In Group B there were no answers to this question.

In Group C no answer was given to this question.

In case you know the educational activities of the Tate, how would you define the ethos of these activities?

In Group A, only one member of the experimental group attempted to answer qualifying the activities as "advanced" and "open to all".

In Group B words like "motivation", and "understanding art" were used by the participants to describe the ethos of the Tate educational activities.

In Group C no answer was given to this question.

The purpose of establishing these control and experimental groups is that there is always going to be a change in the knowledge about the Tate's educational activities from October to December. Both groups of participants were enrolled during the course of this research in a Master's degree in Art Education in social and cultural contexts. It is not surprising that thanks to that Master's, the participants' improvements in the knowledge on the Tate is not only due to the exposure to the meCHive online platform. We cannot establish the cause (archive) and effect (visible and meaningful) without comparing the evolution of the control group. Even if the control group hasn't had an interaction with the meCHive online platform, both groups have had interactions with other sources of information. To control these sources of information's effect on this evaluation, in each question, we compare experimental and control performance in the tests.

Does the meCHive online prototype improve the "visibility" of the Tate's educational activities?

To see if the meCHive makes the Tate's educational activities "visible"(as stated in the hypothesis), we consider the difference of results between the experimental group in October, when they hadn't had any contact with the meCHive online prototype and the answers to the same questions in December, after having had a 2-hour session working with the online platform. The answers to the questions that give us evidence of the change in visibility are:

Do you know what the Tate is?

In Group A, in October, 15 (79%) people of the experimental group knew what the Tate was while in December 18 (95%) participants knew what the Tate was. Both experimental and

control groups had a similar evolution: In October, 15 (58%) people in both groups knew what the Tate was while in December in the control group all 19 (100%) participants knew what the Tate was and in the experimental group 18 knew what Tate was. In this sense, we cannot say that the meCHive online platform has made any difference in the results.

In Group B in October, 14 (70%) people of the control group knew what the Tate was. In the test that the participants answered in December the answer was exactly the same. However, in the experimental group in October, 15 (75%) people knew what the Tate was and in December, after using the Tate online platform, 19 (95%) people knew what the Tate was. In this sense, the interaction with the meCHive platform meant an increase in the 25% in the knowledge of what the Tate was.

In Group C in October 16 (80%) people of the control group knew what the Tate was. In the test taken in December, the participants' answers remained the same. However, in the experimental group in October 12 (63%) people knew what the Tate was and in December, after using the meCHive online platform, 18 (95%) people knew what the Tate was. In this sense, the interaction with the meCHive platform meant an increase in the 32% in the knowledge of what the Tate was.

How do you evaluate your knowledge on the EDUCATIONAL ACTIVITIES organized by the Tate?

In Group A, when asking the participants to evaluate their own knowledge on the Tate activities, the experimental group in October considered that 13 of them knew nothing and evaluated their knowledge with a 1, 4 evaluated their knowledge with a two, 1 with a 3 and 1 with a 4. In the control group 16 evaluated their knowledge with a 1, 2 with a 2 and a with a 1. As a result, both experimental and control groups have a median of 1,37. In December, the control group had the following distribution: 11 evaluated their knowledge with a 1, 5 with a 2 and 3 with a 3. The experimental group, after working with the online platform, had a distribution of: 4 evaluated their knowledge with a 1, 5 with a 2 and 7 with a 3. The control group median value of their knowledge in 1,58 while the experimental group valued their knowledge in 1'84. As a result, we can consider that the increase of their knowledge as a consequence of the use of the online archive is 0,26.

In Group B when asking the participants to evaluate their own knowledge on the Tate activities, the experimental group in October considered that 14 of them knew nothing and evaluated their knowledge with a 1, 4 evaluated their knowledge with a 2, 1 with a 3 and 1 with a 4. In December, after working with the archive the distribution was: 4 people

evaluated their knowledge with a 1, 5 people with a 2, 7 people with a 3, 3 people with a 4 and 1 people with a 5. The median evaluation of knowledge in October was 1,24 while in December was 2,6. Therefore, there was an improvement of 1,36 points in the knowledge of the educational activities of the Tate in the experimental group. In the control group, in October, 10 valued their knowledge of the Tate as 1, 6 as 2 and 4 as 3. In December, the results remained the same. Therefore, there was no improvement. Which means that a 2,6 points of improvement in the knowledge about the Tate would be due to the effect of using the meCHive online platform.

In Group C when asking the participants to evaluate their own knowledge on the Tate activities, the experimental group in October considered that 14 of them knew nothing and evaluated their knowledge with a 1, 3 evaluated their knowledge with a 2 and 1 with a 3. In December, after working with the archive they distribution was: 8 people evaluated their knowledge with a 1, 6 people with a 2, 4 people with a 3 and 1 person with a 4. The median evaluation of knowledge in October was a 1,26 while in December it was 1,89. Therefore, there was an improvement of 0,65 points in the knowledge of the educational activities of the Tate in the experimental group. In the control group, in October 14 valued their knowledge of the Tate as 1, 5 as 2. In December, the results remained the same; therefore, there was no improvement. This means that a 0,65 point of improvement in the knowledge about the Tate would be due to the effect of using the meCHive online platform.

Name the educational activities that you remember.

In Group A while both control and experimental groups gave vague answers to this question in October, in December there is a remarkable change in the answers of the experimental group. In December, after interacting with the platform, there was a complex answer to this question, including programs like "Kidsplay", "family games", "exhibition for the blind", "radio broadcast", "Green Mountain"...

In Group B the answers to this question in the experimental group have changed remarkably from the answers received in October when no specific answer was given apart from "Liverpool". The answers to this question were remarkably different in the control group and the experimental group. The experimental group exposed to the archive gave a more complete and developed answer in referring to more programs than the ones referred by the control group. "Poetry", "performance", "animation", "sculpture", "video", "blind", "projection" were mentioned. More than specific programs, what was mentioned were the artistic mediums used in the educational programs. This can be due to the participants being Fine Art students.

In Group C the answers to this question in the experimental group have changed remarkably. No specific information was given until the experimental group's last test. In it, specific information of the Tate programs was given: "sculpture for the blind", "poetry", "games", "film floor" were the most mentioned programs.

Does the meCHive online prototype improve the "meaningfulness" of the Tate's educational activities?

In case you know the ACTIVITIES organized by the Tate, has this had any influence on you?

In Group A, in this answer, in the experimental group in October only one participant answered "yes" (5%) while in December 7 (37%) people considered that knowing about the educational activities of the Tate had influenced them in some way. While the experimental group in December 7 (37%) people considered that knowing about the educational activities of the Tate had influenced them in some way, the control group no one (0%) considered that knowing about the Tate has had an influence on them. As a result, a 32% is the difference of the influence that can be attributed to the use of the meCHive online platform.

In Group B in this answer, the experimental group in October only 3 participants answered "yes" (15%) while in December 7 (35%) people considered that knowing about the educational activities of the Tate had influenced them in some way. While the experimental group in December 10 (50%) people considered that knowing about the educational activities of the Tate had influenced them in some way, the control group 4 (20%) people considered that knowing about the Tate has had an influence on them. This number remained the same in the test carried out in December. As a result, 15% is the difference of the influence that can be attributed to the use of the meCHive online platform.

In Group C in this answer, the experimental group in October only 2 participants answered "yes" (11%) while in December 8 (42%) people considered that knowing about the educational activities of the Tate had influenced them in some way. While the experimental group in December 8 (42%) people considered that knowing about the educational activities of the Tate had influenced them in some way, the control group 2 (11%) people considered that knowing about the Tate has had an influence on them. As a result, a 31% is the difference of the influence that can be attributed to the use of the meCHive online platform.

In the case that the answer is yes, in which way?

In Group A it influenced the users in thinking about museum education "history" differently, and broadening the kind of "activities" that were done in the past.

In Group B the experimental group considered that they had been influenced by the Tate activities had made them "think" and had "interested" them.

In Group C the experimental group considered that they had been influenced by the Tate activities in the idea of "interacting with audiences" and the possibility of considering museum education as a professional career to pursue. Some of them considered important basically knowing that the museum education profession "exists".

In the case you know the educational activities of the Tate, what do you think the ethos of these activities is?

In Group A, the experimental group considered that they had been influenced by the Tate activities in thinking of "innovation" as a concept in museum education, considering the trajectory of the educational team. It also was pointed out that it was interesting the search for "interaction" in an institution like that. The control group only gave one insight on this that pointed out the "transversality" of the programs.

In Group B after using the platform, all participants attempted to define the ethos behind the Tate educational activities. "Risk" and "experimentation" were the most mentioned concepts to define the ethos behind the Tate's educational activities. It is interesting to note that the activities included in the archive date from 1970s to 1980s.

In Group C after using the platform, only the experimental group was able to propose a different definition of the ethos of the Tate. In defining it, words like "innovation" and "risk", in connection with interacting with "art".

Do you think that the meCHive online archive makes the educational activity of Tate visible and meaningful?

In Group A, this question was only asked in December after using the meCHive online platform and all 19 participants (100%) considered that the meCHive online platform made the activities of the Tate visible and meaningful .

In Group B this question was only asked in December after using the meCHive online

platform and all 20 participants (100%) considered that the meCHive online platform made the activities of the Tate visible and meaningful.

In Group C this question was only asked to the experimental group in December after using the meCHive online platform and 18 participants (95%) considered that the meCHive online platform made the activities of the Tate visible and meaningful.

When asked about the primary source of information of the Tate activities, in Group A, 19 members of the control group considered that internet in general was their main source of information and only one considered it was the classroom. After using the online platform for 2 hours, 13 members of the experimental group considered that the meCHive online archive was their main source of information to know about the Tate activities, followed by a group of 3 that considered the Tate official website as their main source of information and two considered that the thesis was their primary source.

In Group B when asked about the primary source of information of the Tate activities, 5 members of the control group considered that the official website was their primary source. In the experimental group, after using the meCHive platform 15 members of the group considered that their main source of information to know about the Tate activities was the meCHive online archive, followed by 1 who considered the thesis, 3 the official website and 1 the published papers as main sources.

In Group C when asked about the primary source of information of the Tate activities, 1 member of the control group considered that the classroom was their primary source. In the experimental group, after using the meCHive platform 13 members of the group considered that their main source of information to know about the Tate activities was the meCHive online archive, followed by 5 who considered the official museum website the main source of information, 1 the classroom as main sources.

4.3.4.2 The Event prototype

Archiving the uncollectable. Museum education Early Dementias and other incurable diseases

The evaluation of this event was carried out through talking to the people that attended the event. To this respect, Michele Fuirer, curator of Public Programmes said that the host of the session (Sara Torres, the writer of this thesis)"gave a presentation of her research in process to the Learning Department and this involved us all in practical tasks; thinking outside the box: thinking philosophically; applying principles and ideas related to archival practices and eating omelettes prepared by herself!"(Fuirer, 2015).

During the session, things like the "food made us feel loved" (Mulvey, 2015). After the session, people received "lots of positive feedback" (Pringle, 2015).

Even those who didn't attend the event knew about it through their colleagues and considered that "using the metaphor of dementia and memory loss in museum education was very powerful" (Miller, 2015).

Dusting the archive. Lipchitz recovered

The Lipchitz activity was considered valuable by the audience and the fact that it was an activity extracted from another Learning Team. It was also highly valued the fact that there had been an exchange of knowledge between the Pedagogical Museum for Children's Art and the Tate. This way, the archive fulfills its purpose of being a place for exchanges.

4.3.5 Findings

Does the museum education archive for the documentation, organization and preservation of the educational experiences improve the visibility and meaningfulness of the educational activity of Tate?

We can say without hesitation that the meCHive prototype makes the educational activity of the Tate visible and meaningful to others. However, depending on the audience, the archive helps in making the activity more or less visible or meaningful.

However, neither the visibility nor the meaningfulness has risen from 0 to 100. First of all because we are talking about a widely known art center so that some participants might have been interested in the educational activities of this institution before their contact with the archive. Furthermore, the evaluation was taken after only two hours of contact with the online platform or the two-hour archive events. After these two hours, the improvements in both visibility and meaningfulness have been remarkable. The data gathered in this study shows the potential of the platform for deepening the knowledge most users already have and making that knowledge meaningful.

These effects depend largely on the groups we have taken into consideration.

In the case of the online platform, it depends on the group we are discussing.

As we have seen in the previous analysis, GROUP A was made up of people with a high interest in knowing about Tate's educational activities. This makes it a highly motivated group as well as being well informed from the beginning. In this case, the online prototype meCHive is less a tool for visibility (because the group already knew about the Tate and throughout the three months in which the evaluation was carried out, in many occasions this group received information from different sources) and more a tool for meaningfulness (because the materials found in the archive made the educational activities a resource that had influenced a large amount of the students). Even if of the total 37% of improvements in the influence of the Tate activities only a 32% can be attributed to the effect of the online archive, the Tate influence in this collective is more powerful. As a result, the archive is a contributor to making the Tate's activities meaningful to others.

In contrast, people who knew little about the Tate's educational activities formed the GROUP B. Through the use of the online platform, the Tate's educational activities became visible for them. This group represented the highest difference between their knowledge prior to and after the use of the online archive: 2,6. However, as their motivation for knowing about the activities was not high (they are Fine Art students studying a compulsory subject on

education), the meCHive online platform has contributed to the meaningfulness of the educational activities of the Tate but to a lesser extent (15%).

GROUP C constituted a middle course in this study. As they were Fine Art students studying a non-compulsory subject on Art Education, some of them were highly motivated while others had chosen that subject simply because it fitted in their schedules. In any case, the visibility of Tate's educational activities improved greatly and this resulted in making them meaningful to the participants as a 31% of them stated.

A fourth group to take into consideration are the professional educators and researchers that have interacted with the online platform. Due to the short period of time in which the platform has been available online and the average amount of time this collective has to attend evaluation sessions, we haven't carried out a formal evaluation with control and experimental groups. However, those professionals who have had the time and interest in the tool, have sent us their feedback on the online platform. These are a few examples:

What a wonderful gift! A thousand thanks Sara!!!! Think of me if you find more brilliant material on guided tours! Kiss from Barcelona. Jordi Ferreiro, Artist-educator at the Macba, Barcelona (Spain). 20 February 2016

Your information is absolutely useful for my MA dissertation, especially the time line and the "key figures": I find so much materials from your blog and thanks to it. Elena Calaresu, MA student from the University of Sassari (Italy). 18 January 2016

Thanks so much for this which is invaluable as you know. I've also had a look on the Mechive which is looking fantastic – so much rich content. Emily Pringle, Head of Learning Practice and Research, Tate London (United Kingdom). 12 January 2016

I am extremely pleased that you have brought this issue to my attention and I will ensure that the records are redacted accordingly as soon as possible. Jane Kennedy, Records Manager at Tate Archives, October 19 2015

This is so brilliant . You are a STAR!!! Michele Fuirer, Curator of Public Programs, Tate London (United Kingdom). 4 November 2015

According to the meCHive "Archiving the Uncollectable" event, it made the Tate's history more visible to the participants. In this case, the participants were members of the Tate Learning staff. Some of them considered that the session had made them aware of the museum education history at large, and meant a reflection on the history of Tate. In this case, the meCHive session served as a way of making the professions' history visible and meaningful to the current education professionals at Tate. The case of "Dusting the archive: Lipschitz recovered", the participants were quite diverse. Some of them were professionals of education in formal settings and they considered that the most important thing they got

was a tested methodology to teach their students about cubism. Others considered the session valuable in understanding cubism from a creative point of view. This session made a resource that had been kept in a storage room at Tate Modern in London visible and meaningful, and was revisited by a group of Spanish visitors at the Museo Nacional de Arte Reina Sofía. Somehow, the live session gave a more in-depth experience to what making the archives activate us means.

Finally, it is important to remember the fact that this research has an internal validity given that we can establish relationships of causality between variables (dependent or independent), when eliminating (or controlling) other alternative explanations. Internal validity refers to the approximate validity with which we infer that a relation between two variables is casual or that the absence of a relationship implies the absence of cause. As a consequence, many other explanations of the observed relationships would emerge.

There is a lack of external validity due to the experimental manipulation (the alteration introduced by the researcher in the reality that analyzes). This makes the generalization of results of this research impossible. Furthermore, the subjects that took part in this evaluation were not randomly selected amongst those that constitute the universe or population of the study, but they are selected amongst the volunteers of an experiment. All that, added to the fact that we are not including a sample larger than 150 cases, limits the possibility of generalizing the results of the sample to different contexts other than the experimental.

4.3 The Pedagogical Museum for Children's Art's case study

- 4.3.1 History of Education at The Pedagogical Museum for Children's Art
- 4.3.2 Front-end Analysis of the The Pedagogical Museum for Children's Art's Archive
- 4.3.3 Application of the meCHive Protocol to The Pedagogical Museum for Children's Art
- 4.3.4 Evaluation of the meCHive Protocol through The Pedagogical Museum for Children's Art's case study
- 4.3.5 Findings: Does the museum education archive for the documentation, organization and preservation of the educational experiences improve the visibility and meaningfulness of the educational activity of The Pedagogical Museum for Children's Art?

ARCHIVING THE PEDAGOGICAL MUSEUM FOR CHILDREN'S ART

DETECTING

ACTIVITIES' SUMMARIES

PAPERS

PARTICIPANTS'
CREATIONS

BOOKS

NO ARCHIVE FOR
EDUCATIONAL
EXPERIENCES

EVALUATIONS

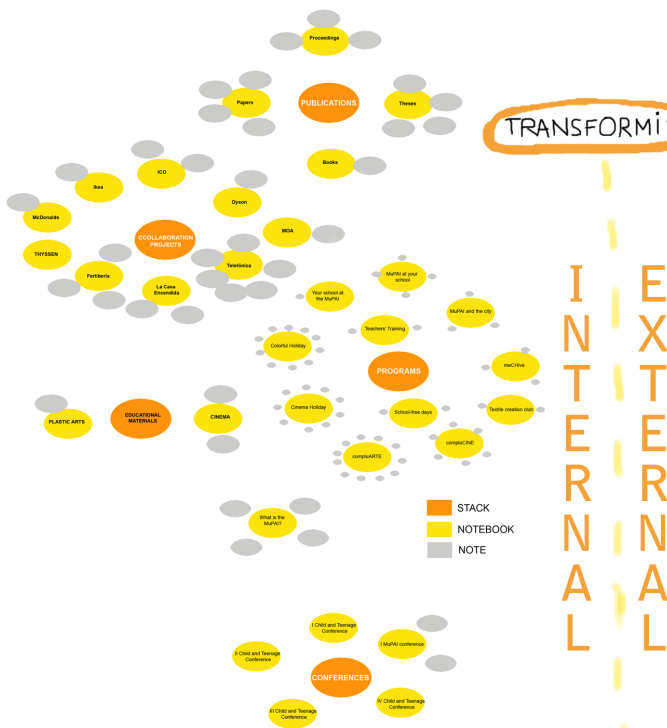
REPORTS

CONFERENCES

ANALYZING

TRANSFORMING

able activities adapted already art base beyond carry children compiling
contents data document done educators happens
enriching essence etc everything evidence experience forget forward future
interesting involved keep knowledge learn lost lot needs outcomes past path people profession promoting
research secure share sometimes systematize teenage university useful walked with work



meCHive

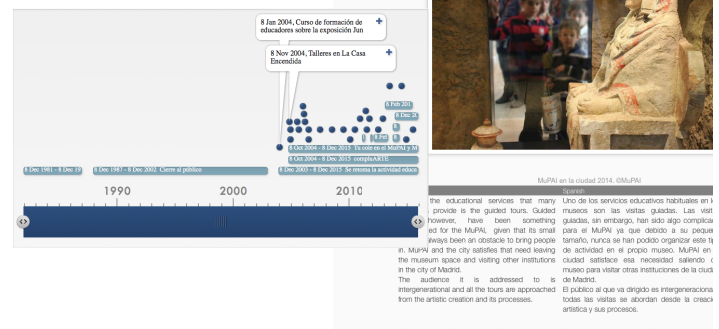


Illustration 103 Torres, S. (2015) *Pedagogical Museum for Children's Art conceptual map*. Madrid: Personal Collection

4.3 The Pedagogical Museum for Children's Art's case study

The Pedagogical Museum for Children's Art (onwards referred to as MuPAI) is a university museum. It was created in the Chair of Pedagogy at the Faculty of Fine Arts in Madrid. Its founder was Manuel Sánchez Méndez in 1981.

The foundational aim of this museum was to improve the resources of the teaching training and to be a place for documenting where plastic and artistic expression could be studied. Furthermore it was established as a place where children and teenagers could meet. It is a museum devoted to children's art and its pedagogical function. It understands the child as a creative source.

The origin of the MuPAI as an institution made a focus on the objects produced during its activities. However during the more than 30 years of existence, due to the lack of space for exhibiting the works of art, this interest has suffered a shift. Remembering the ICOM definition of what a museum is, many of the purposes of the museum have to do with exhibiting the collection. When there is no space to do that, as is the case of the MuPAI, it has to reinvent itself.

Currently, the MuPAI can perform a very limited number of the museum's functions. The MuPAI neither acquires, nor preserves, nor exhibits its tangible heritage. To sum up, the MuPAI doesn't meet any of the actions in the museum definition that are related to the objects. However, the MuPAI researches, communicates and exhibits intangible heritage with "purposes of education, study and enjoyment". The MuPAI has as its main goal "to find the best way of promoting the interest of children in art, developing their creative capacity and give them tools for managing themselves in a visual world. The museum field of study is, as a result, everything that surrounds the plastic creation and comprehension of images by children and teenagers" (Antúnez, 2008, p. 55).

Despite the fact that the MuPAI collection is not available for reasons that will not be discussed in this research, it doesn't mean that we cannot talk about "the other collection". This "other collection" keeps growing and growing every year. This "other collection" is

made out of educational experiences. The MuPAI educational experiences are the primary heritage and they are priceless.

This value is given principally by the fact that these experiences constitute the institutional memory and its identity as an institution at society's service.

The educational experiences are the primary heritage of the MuPAI so the museum cannot allow itself for not documenting, preserving and archiving them.

With this in mind, this project analyzes the ways in which this heritage has been materialized over the years. To have an introduction to what the MuPAI has been so as to understand what it currently is, we present an educational history of the MuPAI.

4.3.1 History of Education at The Pedagogical Museum for Children's Art

The MuPAI was born in 1981 at the Fine Arts Faculty of the Complutense University of Madrid (Illustration 104). Since then it has experienced changes not only in its physical space but also in its methodology. This educational history of the MuPAI is, with minor changes, the translation of the History of the MuPAI included as part of the research of Noelia Antúnez del Cerro (2008) *Metodologías radicales para la comprensión de las artes visuales en primaria y secundaria en contextos museísticos en Madrid capital*. According to Antúnez (2008), this experience can be summed up in the following periods:

1981 – 1986. From its opening to the end of pedagogical activities in the physical space of the museum.

1986 – 2003. The museum remained closed while focusing on research and training.

2003 – current time. After the museum was remodelled, the educational activities were resumed. A consultancy service allows for collaboration with other institutions.

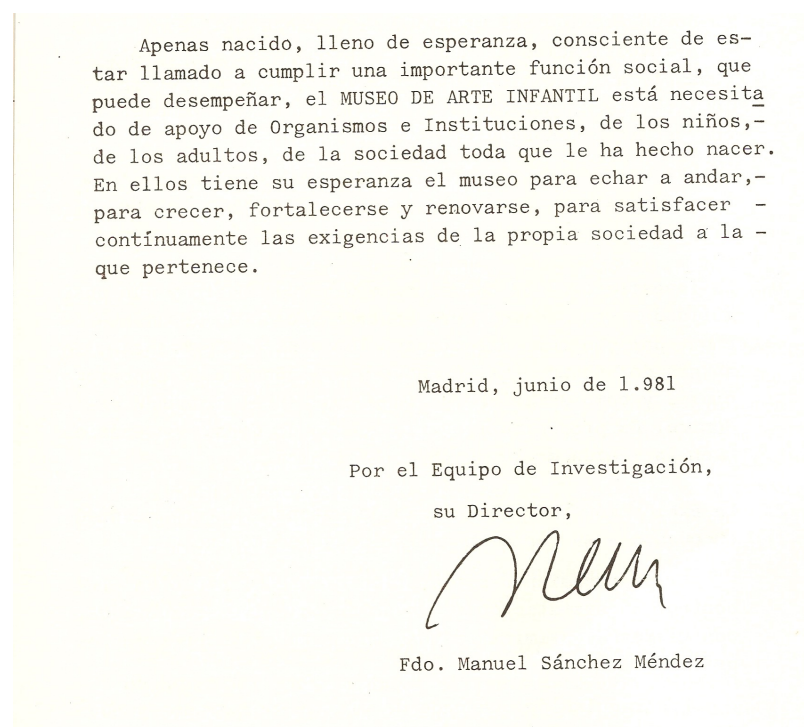


Illustration 104 Sánchez, M. (1981) *Foundational text of the Pedagogical Museum for Children's Art*. Madrid: MuPAI Archive

1981-1986

Like we have said, the MuPAI was created in the Pedagogy Chair at the Faculty of Fine Arts in Madrid. Its founder was Manuel Sánchez Méndez who counted on the collaboration of the Culture Ministry and other personalities like Joaquín de la Puente, the once director of the Contemporary Art Spanish Museum and its Children's Art Workshop. It was founded with the purpose of improving the resources of teacher training and as a place for documenting and for teacher training and as a place for the research of children's plastic and artistic expression. With that in mind, the real necessities of this museum type were studied and the following aims were established:

I. Give service to the Chair making possible:

I.a) Research on children's creative-artistic reality.

I.b) Research on the pedagogical possibilities: training-educational and the global development of the Child through the plastic arts.

II. Serve society to improve its development.

II.a) Put research results at Centers' and Organizations' service that apply for them.

II.b) Present the "permanent collection" to the general public.

II.c) Research the pedagogical possibilities of the exhibition in terms of "infantile creation for the children", exhibition techniques of "art" for the young audience, etc.

II.d) Give the possibilities of experimentation with our materials, favoring the new creation to all scholars that request it.

II.e) Collaborate in the dissemination of our experiences and contributions at all levels (exhibition hanging, loans etc.)

II.f) Create a specialized Library for both internal and external use.

(Sánchez, 1981, p. 8-9)

The MuPAI became a place for children and teenagers to meet. After its opening it started developing the activities that were common for a museum, after having adapted its physical space for that purpose, as presented in the Illustration 105.

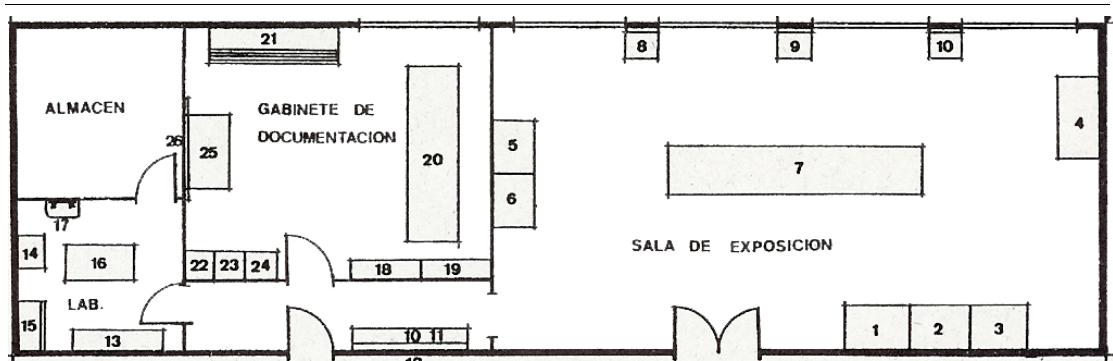


Illustration 105 *Plan of the MuPAI in its origins*. Madrid: MuPAI Archive

- | | | |
|------------------------------------|--|---|
| 1 to 6. Exhibition vitrines. | 14. Experimental material | 20. Study table with projectors wardrobe. |
| 7. Exhibition platforms. | 15. Geometric cut machine. | 21. Morphologic vitrines |
| 8 al 10. Plinths. | 16. Work table | 22 al 25. Folders |
| 11. Survey tables. | 17. Sink. | 26. Projection screen |
| 12. Survey panels. | 18 y 19. Shelves with publications and didactic material | |
| 13. Boxes for tactile experiences. | | |

At the MuPAI there were spaces for:

Keeping in a storage room the materials of activities that included workshops at a national and international level, with a file card that collected the basic data of the works.

Preserving the most representative examples under the premise that the type of work has an ephemeral nature and its state deteriorates notably.

Documenting exhaustively through the file cards that were modified to give an answer to the specific needs of this kind of museum.

Exhibiting a sample of the collection and helping the audience in a personalized way (Illustration 106).

Disseminating both the collection and the activities through the available resources: publications, conferences...

Educating through the activities specifically designed for school groups and guided tours in spaces specifically designed for them, like the lab. (Sánchez, 1981, p.9-12)



Illustration 106 *MuPAI first hanging from 1981*. Madrid: MuPAI Archive

The MuPAI started not only developing artistic activities but also its own ethos and methodology. The starting point was a visitor study focusing on the objective audience of the museum: children and researchers to create activities based on their necessities. From 1983 to 1986 a lot of activities were developed with school groups, organized by the Education Office (one of the few existing in Madrid) and its director Isabel Caride. These visits followed a series of premises defined by the director:

The importance of the environment in which the activity is developed. In this case, the fact that the MuPAI is inside the Faculty of Fine Arts was an element that influenced many visits. In many occasions, the visitors were shown the places in which future artists were trained.

The importance of strengthening the observation as a medium for encouraging curiosity and creativity. In the activities the participants started by observing the works of art no matter if they were part of the MuPAI or exhibited in other places of the faculty so as to carry out their own creation.

The surprise caused by the participants when changing some rules that were average in other museums given that they really could touch the works of art, explore them. All this was done with a lot of care and under the guidance of the educators.

The importance of play and dialogue as methods for participants to generate their own thinking.
(Hernández, 1995)

Having taken all this into account plus having a very clear idea of what education was, activities were developed that constituted the seed of a methodology that today is employed at the MuPAI. These first activities dealt with diverse topics, trying to pay attention to topics around art and the different artistic manifestations, avoiding producing handicrafts and designing sequential activities around the following topics:

The museum as an institution.

The Fine Arts Faculty as a place for training future artists.

Big topics of painting.

The language of sculpture and corporal expression.

The line as an expressive element.

The living, sculptural and architectonic space.

The language of colors.

Tactile experiences.

1986 – 2003

Due to the reduction of physical space (Illustration 107), the museum had to limit the activity they carried out. The most affected ones were those related to exhibition and education. During this period that extended until 2003 when the museum was re-structured, the focus of the museum was on research, reflecting on problems like the works of art storage and the possibility of continuing to give service and to be in contact with children and educators. Throughout the 1990s under the direction Manuel Hernández Belver, three proposals were carried out:

- The digitation of works of art. This proposal was suggested by María Acaso and it was meant to solve the accumulation, preservation and object study at the museum. Thanks to the digitation of works of art the storage room needed would be diminished, allowing the visitor or researcher to select the work to see and reduce the damage of the works by reducing its manipulation.
- The museum website. In 1998, Fátima Cofán created the MuPAI website as part of her doctoral thesis. This site served and serves as an open window from the museum to the world. It also serves as a way for increasing and exhibiting the works of art online. Thanks to the website, during the period in which the MuPAI's physical space was no longer accessible, it could still be visited through the Internet. Also, the virtual tour created by Daniel Zapatero Guillén made the works of art accessible and easy to visit on the website.
- Offer for outside activities. Given the impossibility of carrying out visits inside the museum due to its lack of space, the only chance was to develop them outside. These proposals were spread through various channels like the website and other publications. These proposals served to show the philosophy and methodology in common that was derived from Caride's practices. This way of working is defined by López Cao, as a conjunction between traditional tendencies like the creative self-expression or the Discipline Based Art Education and more radical tendencies like the Multicultural Education and the Critical Theory. (Hernández, 1995)



Illustration 107 *The MuPAI space before the 2003 refurbishment. The orange space corresponds to the museum from 1986-2003.* Madrid: MuPAI Archive

2003 – ONGOING

In 2003 thanks to the Complutense University help and an agreement with IKEA it was possible to carry out the long overdue MuPAI physical space refurbishment. The aim was to be able to cover the museum basic functions: exhibition and education. The museum went from having a new exhibition space and a work zone for students (Illustration 108). Furniture was selected according to the age groups (chair and tables adapted), running water and possibilities for image projection. With this, after the year 2004 / 2005 workshops for schools resumed in the museum space. A consultancy office was also created through which many art education projects have been carried out in different institutions in Madrid.

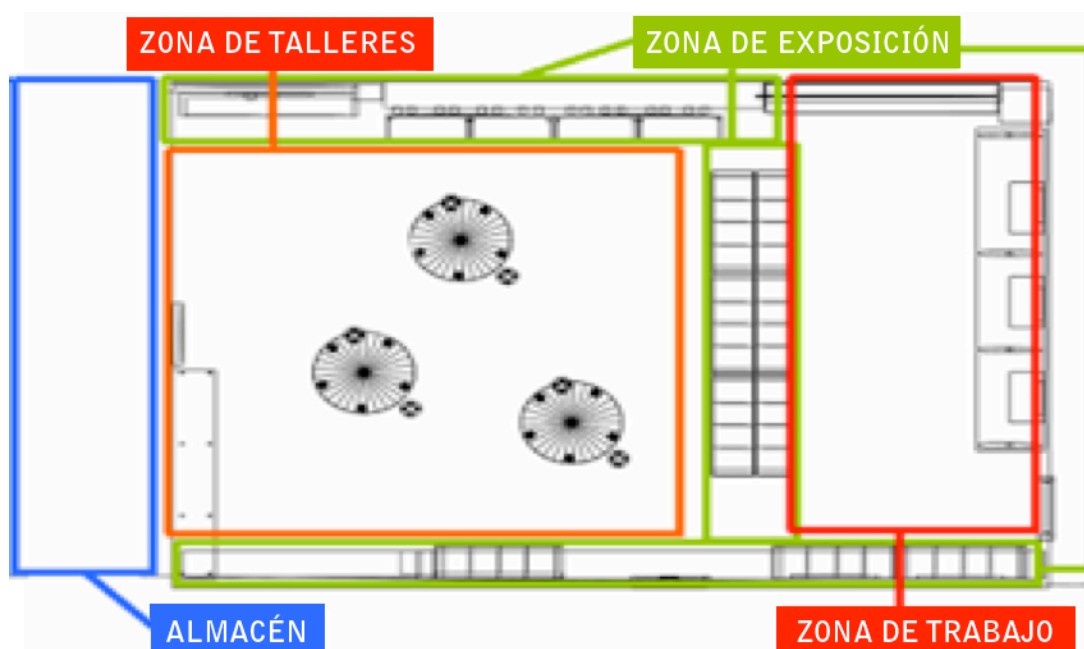


Illustration 108 *Current distribution of space in the zone marked in the previous plan in orange.* Madrid: MuPAI Archive

The amount of activity that had to be designed after 2003 meant that the education team had to reformulate their old stands and methodology, which has been altered as practice has been extended. The methodology currently used is called the *MuPAI Method* that consists of a series of recommendations for designing and putting into practice art and creativity workshops. This method has been elaborated thanks to the experience in both formal and non-formal education of the museum workers and the studies of the research group GIMUPAI.

The *MuPAI Method* was structured by Noelia Antúnez (2008) in her thesis *Radical methodologies for the understanding of visual arts in primary and secondary education in the museum context in Madrid city*.

The MuPAI Method can be summed up in the following concepts:

Knowledge-making.

Evaluating, producing and reflecting.

Active participation.

Educator as an agitator.

Connection to reality.

Cataloguing, researching and evaluating.

Teacher training.

This method is present in all projects designed and implemented by the MuPAI team. During this period audiences have broadened and currently the museum works not only with children and teenagers but also with the faculty students, people suffering from Alzheimer's disease and their caregivers and families.

The next section explains, educational program by educational program, what kind of materials around the educational activities have been preserved.

4.3.2 Front-end Analysis of the The Pedagogical Museum for Children's Art's Archive

Considering educational experiences to be an essential part of the museum's heritage is something that happened naturally at the MuPAI, given that the museum history has been marked by numerous refurbishments that has shrunk the physical space for both exhibition and storage of the collection, and the fact that the museum belongs to the Art Education Department. However, we can relate the existence of this peculiar museum to the notion of not having the collection at the center of the museum but its visitors. As opportunistic as it may seem, pushed by the situation, the MuPAI carries out its labor prioritizing educational experience above anything else. In the vacancy left by the objects at the center of the museum, the visitor can enter and enjoy the complete attention of the museum staff. We may call it educational or transformative or experiential discourse. We can also simply call it adaptation.

However important the educational experience at the MuPAI is, it has never been archived. There is documentation, photographs, videos, evaluations, etc. but distributed in different hard discs without any organizational structure behind it.

This front-end analysis describes the main MuPAI programs and the situation of them in terms of the documentation preserved.

Conferences

The MuPAI has organized four Conferences of Children's and Teenager's Art plus a short conference of the MuPAI. These events have produced documentation on paper, photographs and videos. The photographic documentation is in Flickr and the videos are in Vimeo and youtube. The documents are for internal use and are in different hard discs.

Each conference produced a publication on paper except for the fourth conference that published the proceedings on CD. This edition also includes a blog: <http://ivcongresomupai.blogspot.com/>

Textile creation club.

This club proposes an approach to textile art as an excuse to gather different people with different interests. Through a series of encounters there is an exchange of knowledge that goes beyond the textile creation. The group first gathered in February 12, 2013. Since then the group has met around different proposals. The documentation of this program is shaped in a blog (<https://clubdecreaciontextil.wordpress.com/>) in which reflections made during the

sessions and written documentation as well as photographs and videos are placed.

compluARTE

This a Fine Art course aimed at adults exclusively, in which different artistic techniques and procedures are taught. All of them are necessary for the students to be able to use not only current and traditional painting and drawing techniques but also to create their own artistic personal project.

After carrying out all these, the activity is developed through two different programs: the open one in which the student decides the means for learning through artistic projects, guided by the educators; and a more specific one where the students can learn thanks to a series of exercises and proposals, theory classes and artists' visits.

This is one of the longest running program (it started in 2004) however, it is one of the least documented. The documentation is limited to number of participants, names of the teachers in charge and some photographs of the most festive moments in the course (Christmas celebration and last day)

cumpluCINE

Since 2006, the MuPAI has been organizing courses for adults about cinema in its multiple guises.

The most common courses deal with the following topics:

- Psychotronic cinema: genius or delusion?
- Cinematographic and audiovisual experimentation.
- Objective 60': let's do a full-length film!
- Animated cinema for art educators in the health context (curArte project)

This program has been carried out since 2009 and each year the students produce videos that are kept and uploaded to vimeo.

Días sin cole

During the days that school children are on holiday but their parents have to work, the museum prepares activities for them. This program was created in 2013 and the documentation preserved includes summaries of the activities and photographs of the

processes.

MuPAI en la ciudad

One of the educational services that many museums provide is guided tours. Guided tours, however, have been somewhat complicated for the MuPAI, given that its small size has always been an obstacle to bringing people in. *MuPAI and the city* satisfies that need by leaving the museum space and visiting other institutions in the city of Madrid.

The audience it is aimed at is intergenerational and all the tours are approached from the artistic creation and its processes.

This program started in 2013. Its documentation is in the shape of photographs, videos and texts describing the activities. All of it is kept on a hard disc.

MuPAI en tu cole

The small space in which the MuPAI is located makes it difficult to develop workshops with schools. This has made the search for alternative spaces compulsory. Since 2007, one of these alternatives is to go to the schools who would like to enjoy the activities.

The activities offered include:

SURROUNDED BY THREADS is a workshop destined to let the participants know about the different techniques around textile creation through the tradition of grandmothers and contemporary artists.

ART, BODY AND MOVEMENT is a group of workshops in which we relate fine arts with the body, movement, music... creating performances, lipdubs, flashmobs, shadow theatre, black theatre...

FRUITS AT THE ICU Is a series of workshops that explore the different senses through art and science.

There are a lot of gaps in the information related to this program. There are not many photographs in the hard discs and only a few presentations remain.

Tu cole en el MuPAI

Since 2006, the MuPAI has offered its services to different schools from the Madrid area. The workshops take place at the MuPAI and are enjoyed by nursery, primary and secondary school students.

The same as with MuPAI en tu cole, documentation is scarce and discontinuous.

Vacaciones de cine

Since 2007, every July the MuPAI organizes a summer camp in which a group of teenagers research around different film techniques. As a result of this, every series of the activity the teenagers create short films in groups. Each edition has a different theme that serves as an inspiration for the film.

The materials preserved of this program include the audiovisual creation of the participants plus the educational materials that were used for the participants' training.

Vacaciones de colores

Every July since 2006, the MuPAI celebrates a summer camp with children. Each year, we choose a topic and design strategies to understand them through artistic activities. These activities include theatre, dance, music, science, emotions...

This program preserves photographic material, video, and texts that include activity design and evaluation.

Tenemos cita con el arte

In answering to the growing necessity of developing museum programs for people suffering from Alzheimer's disease, the MuPAI has designed, implemented and evaluated a set of museum visits and workshops under the name "Tenemos cita con el arte". This initiative is part of the Spanish state-funded research project entitled "Art education in museums and other cultural institutions as a tool for increasing the wellbeing of people affected with Alzheimer" (Ministry of Education-EDU2013-43253-R). With this program we aim at making the museum accessible to people with Alzheimer and their caregivers.

This project analyzes the difficulties that a group of these characteristics encounters. At the same time the MuPAI encourage the participants to get involved in art making through workshops designed in relation with the visits and implemented at the Faculty of Fine Arts. The program took place from October to December of 2015 with a group of 15 participants.

There is a lot of documentation of this program in the shape of photographs, videos, texts, notes, evaluations, etc. All is centralized in a shared folder in Google Drive.

Considering the situation of documentation before the implementation of the meCHive

protocol, we proceed to present in which way the protocol has acted upon this situation and the inclusion of the materials in the meCHive prototype.

The materials have been preserved with more or less rigor depending on the interest, funding and time reserved for that purpose. Despite having valuable documentation around the MuPAI activity, the fact that there is no systematic safe keeping of the materials make them subject to being lost or misplaced. Before applying the meCHive protocol, it is necessary to understand the kind of materials that form the MuPAI history and the dates the materials were produced. Knowing that, the most suitable technology and application can be chosen.

4.3.3 Application of the meCHive Protocol to The Pedagogical Museum for Children's Art

The absence of an archive for educational experiences at the MuPAI means that the application of the meCHive protocol the first attempt at creating an archive *per se*. Starting an archive from scratch needs to be something created from its users' needs. For that, we have taken into account the data discussed in section 3.3.3 that corresponds to the view of potential museum education archive users. The sample group includes museum educators, educators in training, artists and other museum staff. However, we also need to know the specific context of the museum and its workers (6). These workers answered a survey and these are their responses:

Do you think an archive for educational activities should be built?

All six members of the MuPAI agreed that an archive for educational activities should be built.

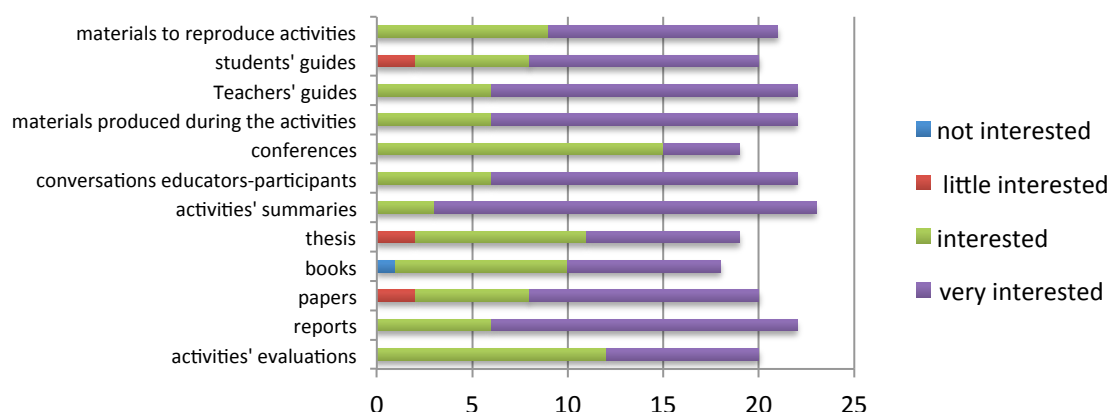
Why?

The answer the museum educators gave was extremely relevant as it seemed that the archive would meet all the team's needs and it was not only a one-person interest. The necessity of "sharing" the documentation produced is widely considered as something that the education team at the MuPAI has had to struggle with on numerous occasions. This has often led the MuPAI's activity being ignored by other colleagues and the faculty at large. Being "invisible" for many people in the same building (the Faculty of Fine Arts) is something the MuPAI's staff has to take a proactive attitude towards changing.

What format is more suitable for presenting the information produced around the museum education activities?

The image format was clearly considered the most suitable form of documentation of educational activities, closely followed by video. This answers to the nature of the MuPAI's staff: they come from the field of visual arts so they express themselves better in visual formats. Also, the educational activities are by nature something difficult to capture in texts. However, written texts are a great tool for giving a context to images and videos. Despite this, the most common way for communicating the work of the MuPAI's educational team are live sessions like classes and conferences. These tools haven't been highly valued in the test, though.

Value the kind of information you would include in the MuPAI archive

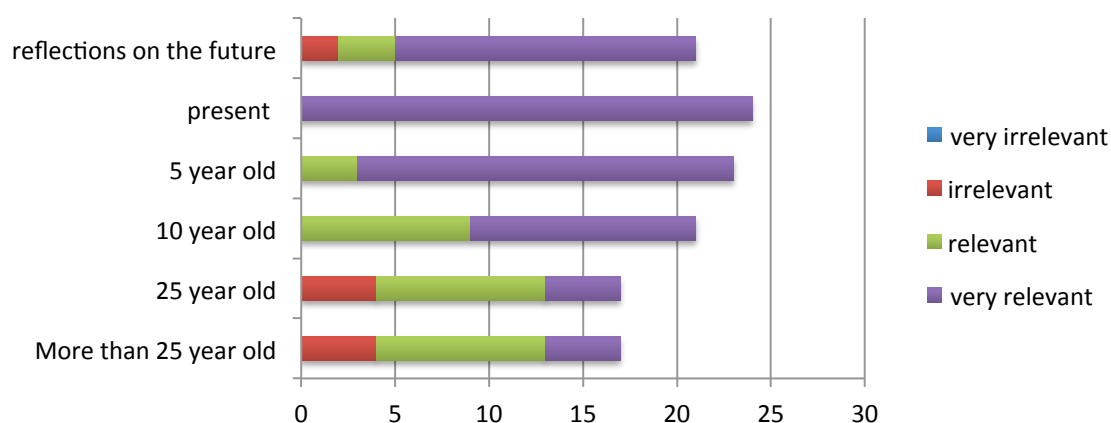


All materials proposed were very valued to be included in the archive. The most valued one was the "summaries of the activities" as they give an introduction and context to each activity. The second most valued materials are the reports, teachers' guides, conversations between educators and participants and materials produced during the activities. Interestingly, not many reports, conversations between educators and participants or teachers' guides have been produced around the educational activities of the MuPAI.

The least valued materials have been books. Paradoxically, the MuPAI has produced many publications.

The results of this question not only offer us information on what information should be archived, but also the kind of documentation that is most valued by the education team and how their values don't match what has been documented so far. It opens a broader debate on how to document the educational activities and what outcomes should come out of it.

Value the relevance of the information preserved according to its antiquity.



The most valued information is the information belonging to the present and 5 year-old information. This means that the archive has to be updated at a high pace.

Value what kind of format is more suitable for the MuPAI archive.

The most preferred format is the online archive for its accessibility and immediacy in making the materials public.

When considering who should be able to publish the information in the archive, both educator and coordinator are considered the most suitable people to do so. However, so as to avoid the one-sided discourse, the activities' participant is considered also able to upload materials to the MuPAI's education archive. Coincidentally, the same amount of people have considered that the participant and the MuPAI's director have the same right to contribute with their materials to the archive. Not many people think that either the intern of the museum or the archive user should be able to contribute to the archive.

Who should be able to publish information in the MuPAI archive?

Even if many people could be able to contribute to the MuPAI archive (intern, participants, educators), all members of the education team at the MuPAI believe that there should be a control of them by the activities' coordinator or MuPAI's director.

Would you use the archive for...

Finally, the educational team would use the MuPAI archive for many things. Amongst the most popular purposes are research, followed by explaining the MuPAI's activities to the students and training future museum educators and looking at the historical record of the activities of the museum. Research is the basic thing to do to improve our own performance and for that the archive would offer a scaffolding for reflection and future action. Furthermore, educators joining the MuPAI staff would have a set of materials to get to know what has been previously done and its effects. Finally, knowing the effects of one activity can change the approach to be made in future designs.

Describe how the ideal MuPAI archive would be like:

The MuPAI's team highlighted that it should be digital and online and with a powerful search engine.

After considering the first archive users' opinions that is the content creators, their interest in building the archive matched the key topics previously expressed in section 3.3.2 of this text. The interest of the archive as a tool for training educators is to be remarked upon. On one

hand, the educators of the MuPAI would be the first group that might benefit from the archive as a training tool. On the other, considering that the MuPAI is part of the Art Education Department, the students of the Masters degree in Art Education in Social and Cultural Institutions (organized by the department of Art Education) would constitute a second group. Related to the research carried out at the MuPAI and Department of Art Education, and as it part of the university, it was pointed out that the archive could give more visibility to these projects.

On the other hand, the interest in an archival system acquires special urgency when considering that few educators work in this museum in the long-term and some of them only on a voluntary basis. This makes that the commitment to archiving the MuPAI's legacy is more a personal choice than something included in the educators' contract.

The action of the meCHive protocol on the MuPAI has the following goals:

Visibility: Improve the visibility of the MuPAI projects being part of a shared platform with other education departments from other museums and hosting the archive-related events.

Format: Set up a digital archive that can have an online presence as well as organizing events that deal with the most important concerns around archiving.

Participation: Encourage participation in the archive through attendance to the events and use of the online platform.

Training: Create the online platform and design and implement events so that they serve as a tool for training in the Master's degree in Art Education in Social and Cultural Institutions and other groups.

Research: Make MuPAI's research available on the online archive as well as in the archive-related events.

Authenticity: Search for reliable information to be broadcasted in the online archive and the archive-related events. The archive shouldn't belong to just one museum, it should be a common platform for the exchange of practices between institutions.

4.4.3.1 The Web application

4.4.3.1.1 Platform for internal use

It was decided that the digitally archiving the documents that were already created at the MuPAI was the priority. The reason behind that is that the first users in need of access to the activities were the MuPAI educators themselves. For that reason we created the MuPAI archive for internal use.

The software chosen was Evernote. This was due to its absence of size limit of materials to upload (the only restriction is a monthly amount of Gb to be uploaded), the versatility of the kind of materials that could be uploaded and the fact that it was free, plus some educators already had used the system,

What is Evernote?

Evernote is a cross-platform, freemium app designed for note taking, organizing, and archiving. It is developed by the Evernote Corporation, a private company headquartered in Redwood City, California. The app allows users to create a "note" which can be a piece of formatted text, a full webpage or webpage excerpt, a photograph, a voice memo, or a handwritten "ink" note. Notes can also have file attachments. Notebooks can be added to a stack while notes can be sorted into a notebook, tagged, annotated, edited, given comments, searched, and exported as part of a notebook ("Evernote", 2016) (Illustration 109).

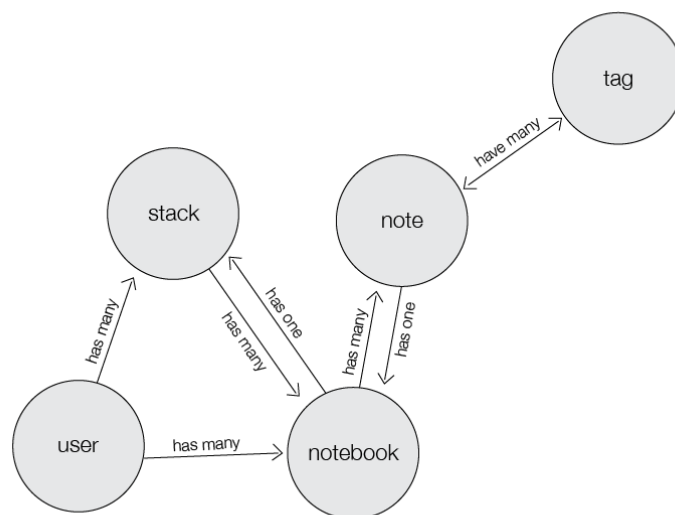
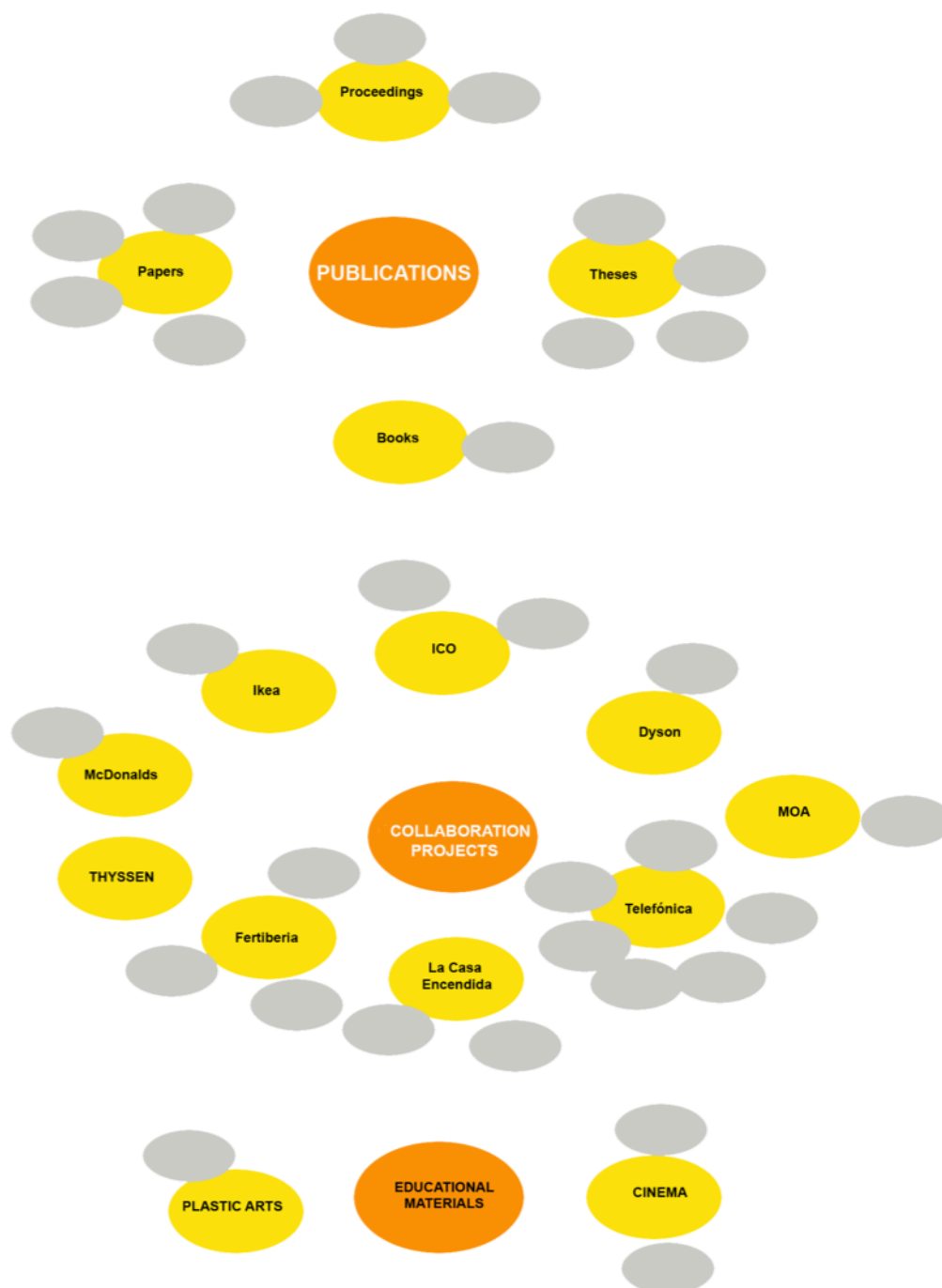


Illustration 109 Ekc323. (2016) *Evernote information model*. Retrieved 11 May, 2016 from: <https://en.wikipedia.org/wiki/Evernote>

Evernote supports a number of operating system platforms and also offers online synchronization and backup services.

Evernote is available in a paid version or a more restricted free version. Use of the online service is free up to a certain monthly usage limit, with additional monthly use reserved for Plus subscribers, and unlimited monthly use for Premium customers. In this case, the MuPAI archive is free as the uploading pace has allowed it to keep it like this.

The general structure of the MuPAI archive is as follows:



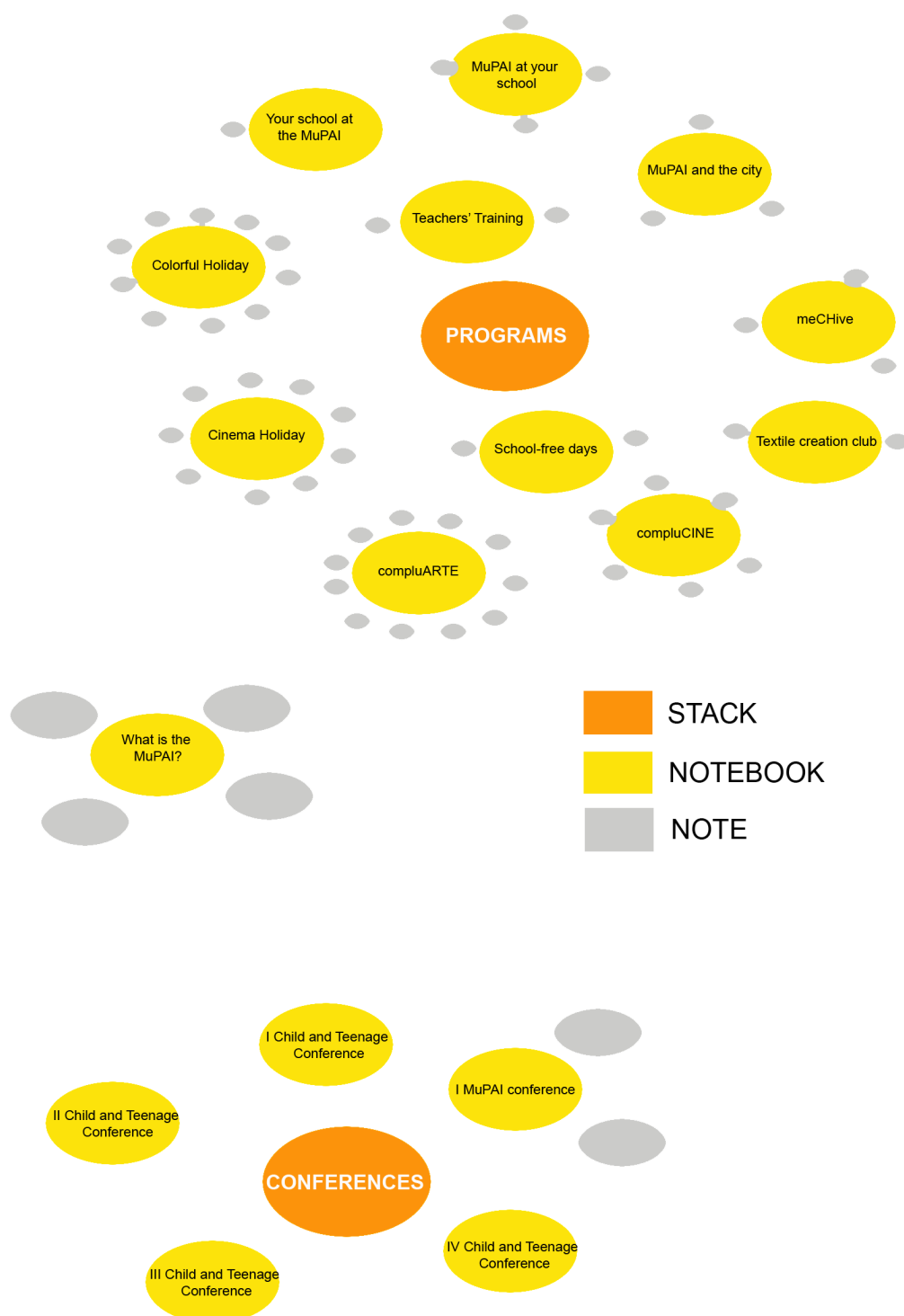


Table 57 Torres, S. (2015) *Structure of the MuPAI internal archive*. Madrid: Personal Collection

Following the Evernote naming of the organizational levels, there are four stacks (orange), thirty-two notebooks, ninety-one notes and 25 tags corresponding to topics and audiences.

Data Entry.

As well as the keyboard entry of typed notes, Evernote supports image capture from cameras on supported devices, and the recording of voice notes. In some situations, text that appears in captured images can be recognized using OCR and annotated. Evernote also supports touch and tablet screens with handwriting recognition. Evernote web-clipping plugins are available for the most popular Internet browsers that allow marked sections of webpages to be captured and clipped to Evernote. If no section of a webpage has been highlighted, Evernote can clip the full page. Evernote also supports the ability to e-mail notes to the service, allowing for automated note entry via e-mail rules or filters.

Where suitable hardware is available, Evernote can automatically add geolocation tags to notes.

The online service also allows selected files to be shared for viewing and editing by other users, and allows integration with Twitter for storing or forwarding "tweets". Users can also use Twitter to add notes to Evernote remotely, by sending tweets from any Twitter-capable device. ("Evernote", 2016).

The screenshot shows the Evernote interface with a note titled "Vacaciones de colores" for the year 2014. The note is organized into sections for different years (2010, 2011, 2012, 2013, 2014) and includes a detailed table of activities for the "PRIMERA QUINCENA" and "SEGUNDA QUINCENA".

DETALLE DE LAS ACTIVIDADES	
PRIMERA QUINCENA	
¿DÓNDE?	MuPAI
¿CUÁNDO?	2014.07.01-15
FRECUENCIA	diaria
DURACIÓN	5 horas/día
EDAD	4-13 años
FOTOGRAFÍAS	https://www.facebook.com/media/set/?set=a.682179605163378.1073741826.189728004408543&type=3
VÍDEO	Resumen: http://vimeo.com/302010315
EDUCADORAS	Colores 1: Isabel Carralero y Azahara Algar Colores 2: Henar Cruz y Lidia García Colores 3: Inés Domínguez y Raquel Domínguez
COORDINADORAS	Sara Torres y Drusila Dones
PARTICIPANTES	Colores 1: Colores 2: Colores 3:
SEGUNDA QUINCENA	

Illustration 110 Snapshot of the Evernote internal archive presenting Colorful Holiday 2014. Madrid: MuPAI Archive

The materials uploaded to the MuPAI archive include text, images, videos and powerpoint. Materials like photos and videos were uploaded to social networks like facebook and sites for sharing images like Flickr because the educational team was already doing that. The same happened with many videos that had already been uploaded to vimeo. Thanks to that, what

the Evernote archives in these cases are the links to access the information. This has the advantage of lightening the weight of the archive in Evernote. The disadvantage is that the more dispersed the sources of the videos and images are, the more likelihood of having broken links. However, all materials are uploaded from the same account so the control over the information belongs to the museums (Illustration 110).

Data storage and access.

On supported operating systems, Evernote allows users to store and edit notes on their local machine.

Users with Internet access and an Evernote account can also have their notes automatically synchronized with a master copy held on Evernote's servers. This approach lets a user access and edit their data across multiple machines and operating system platforms, but still view, input and edit data when an Internet connection is not available. However, notes stored on Evernote servers are not encrypted ("Evernote", 2016).

Where Evernote client software is not available, online account-holders can access their note archive via a web interface or through a media device.

The Evernote software can be downloaded and used as "stand-alone" software without using the online portion of an Evernote account (online registration is required for initial setup, however), but it will not be able to upload files to the Evernote server, or use the server to synchronize or share files between different Evernote installations. Also, no image or Image-PDF (Premium only) recognition and indexing will take place if the software is used entirely offline.

In terms of others having access to the information, Evernote offers multiple ways of sharing the notes by email, facebook, twitter LinkedIn and links. This gives us the opportunity to link this to an external platform once they are ready to be made accessible.

Possible incidents.

Although the experience using Evernote during three years has been satisfactory, we consider important to take into account circumstances that could arise so as to be prepared to prevent them. When using Evernote, it is important to keep a backup of the archive given that there are risks of data loss, denial of service attacks and security breaches:

- Data loss. The service has experienced multiple cases of losing customer data.

- Denial of service attacks

On June 11, 2014, Evernote suffered a crippling distributed denial-of-service attack that prevented customers from accessing their information. The attackers demanded ransom from Evernote, which Evernote refused to pay. A denial-of-service attack on August 8, 2014 resulted in a brief period of downtime for evernote.com. Service was quickly restored.

- Security breach

On March 2, 2013, Evernote revealed that hackers had gained access to their network and had been able to access user information, including usernames, email addresses, and hashed passwords. All users were asked to reset their passwords. Following the password reset, Evernote accelerated plans to implement an optional two-factor authentication option for all users. ("Evernote", 2016)

4.4.3.1.2 External platform shared with other museum education departments

Once the internal archive was created, it was time to make it more accessible by other people. The pre-existing online platform created following the meCHive protocol allows connecting it to the Evernote service through the use of links. However, deciding how to present the information for an audience that knows nothing of the context of the MuPAI was challenging. We followed the capsule designed in the template of the meCHive prototype.

However, thanks to constant conversation to the archive users, we managed to make the platform understandable.

Firstly, the programs to be broadcasted on the platform were selected and in each case, the information was presented in a certain way considering the available resources:

TESIS (THESES) (Illustration 111)

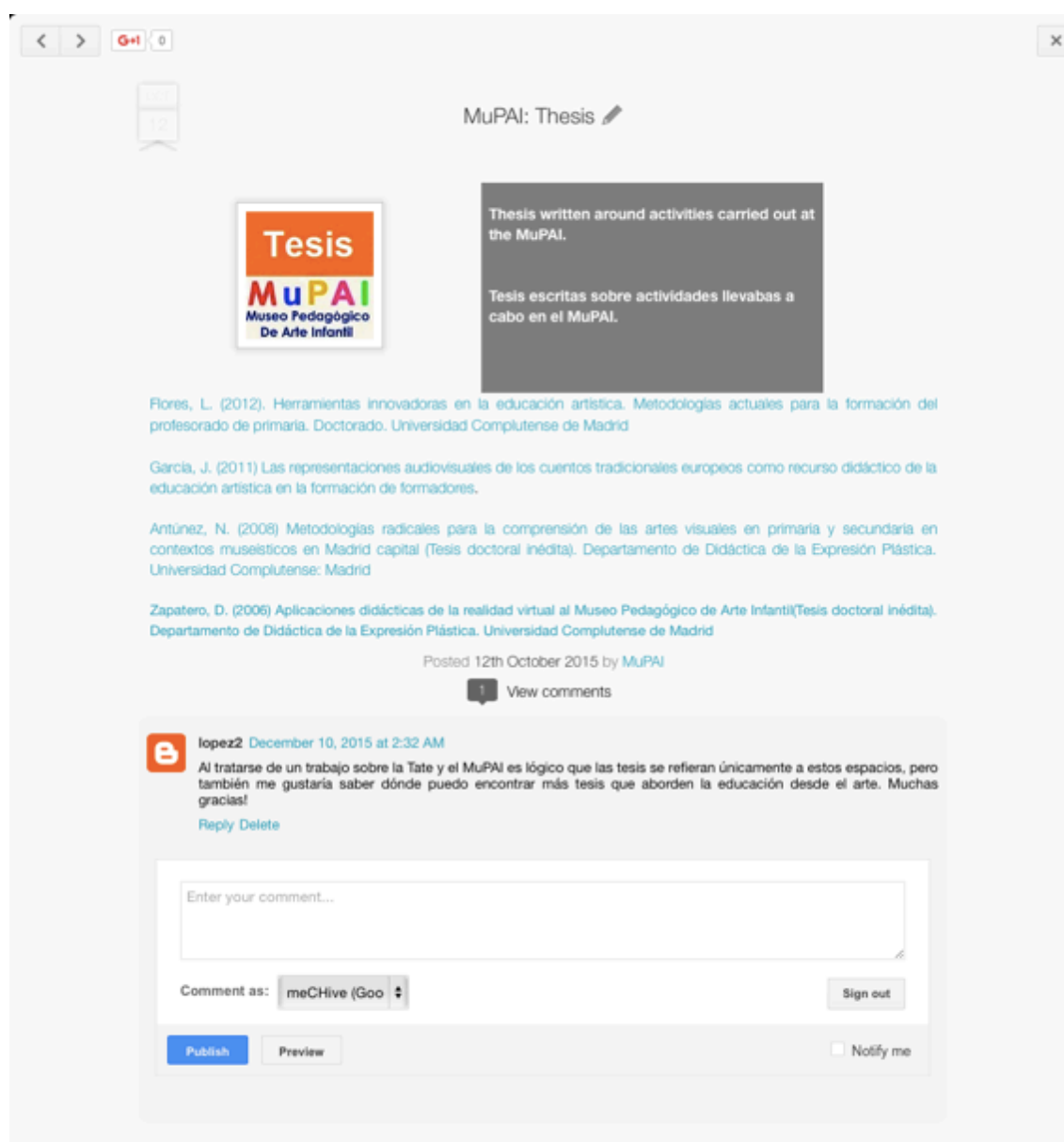


Illustration 111 *Theses capsule*. Snapshot. Retrieved 14 March, 2016 from <http://mechive.blogspot.com>

The Pedagogical Museum for Children's Art is a university museum. For its physical inclusion in the Art Education Department at the faculty of Fine Art in the Complutense University of Madrid, research in the shape of doctoral thesis is part of the museum's most common activities. This fact has been key in the understanding of every museum activity as an act of research. Activities have been fairly well documented for the purposes of writing PhDs. However, each educator-researcher after the activities usually takes that documentation with them. There are some exceptions however whose documentation has been included in the internal archive, and is accessible through the meCHive prototype.

What in every case is preserved is the final thesis and it is published online as part of the university

database. This allows this archive to offer not only the thesis titles but also the full text through links to the Complutense University database.

Sometimes the lines between the Art Education Department blur and there are many other theses published at the Department. But the MuPAI archive has selected only those theses that dealt with or had their implementation under the MuPAI's umbrella.

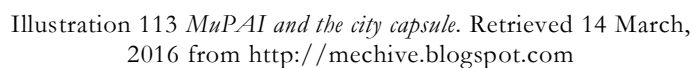
PUBLICACIONES (PUBLICATIONS) (Illustration 112)



Illustration 112 *Publications capsule*. Retrieved 14 March, 2016 from <http://mechive.blogspot.com>

The publications capsule includes the papers that are part of the book of proceedings of conferences (no matter whether the conferences were hosted by the MuPAI or not). There are papers published by research journals and also video communications for conferences.

What is included here is the reference in APA system and a link to the full text in the cases there are no copyright infractions. We have to remark that the meCHive prototype is an independent archive so when wanting to publish copyrighted materials we need to have permission.



MuPAI EN LA CIUDAD (MUPAI & THE CITY) (Illustration 113)

MuPAI & the city, as we have explained before, is a family program that includes guided tours and workshops. This program came into being while creating the MuPAI internal archive so the education team was very concerned about the need to document what they did.

There is a very complete photographic documentation as well as descriptions of all the activities. The activity started in 2013.

Given that most part of the activity takes place in another museum that is not the MuPAI, the most common policy is that recording is forbidden. For that reason, there is no video of this activity which leaves the meCHive capsule less appealing than in other cases. On the other hand, the written and photographic information makes up for this absence.

This information can be accessed though clicking in the links that appear in the "Archive Box". This links direct users to the Internal Evernote archive.

MUPAI EN TU COLE (MUPAI AT YOUR SCHOOL) (Illustration 114)

MuPAI at your school is a program that consists of the MuPAI educators going to a school to implement art-related activities. This is probably one of the oldest practices that was already part of the program when the museum opened its doors in 1981.

However, the documentation around this is quite incomplete, to the extent of not knowing if there were years with no activity at all. The only proof of this happening are the receipts belonging to the schools paying the museum. However, in terms of information of educational interest, there is very little that has been preserved.

For this reason, not all links to the internal archive are activated. Only the link belonging to the year 2014-2015 can be clicked given that they connect to the MuPAI internal archive that really offers some information on the MuPAI's activities in this case.

Furthermore, in the year 2016-2017, this activity has shifted towards an after-school program that takes place yearly. This change makes the documentation for this year more consistent than before, as well as being bigger in number of items (logically as the activity takes place weekly).



The MuPAI Team goes to schools to implement workshops.

El equipo del MuPAI va a colegios a implementar talleres.



MuPAI en tu cole / MuPAI at your school

MuPAI en tu cole
MuPAI
Museo Pedagógico De Arte Infantil

The MuPAI Team goes to schools to implement workshops.
El equipo del MuPAI va a colegios a implementar talleres.

MuPAI en tu cole 2015 @MuPAI

Space
The small space in which the MuPAI is located makes it difficult to develop workshops with schools. This has made compulsory the search for alternative spaces. Since 2007, one of these alternatives is going to the schools who would like to enjoy the activities.
The activities offered include:
SURROUNDED BY THINGS is a workshop devised to let the participants know about the different techniques around textile creation through the tradition of the gráficas and contemporary artists.
ART, BODY AND MOVEMENT is a group of workshops in which we relate fine arts with the body, movement, music... creating performances, lipdubs, flashmobs, shadow theatre, black theatre...
FRUITS AT THE ICU is a series of workshops that explore the different senses through art and science.

Space
El pequeño tamaño del espacio en el que se encuentra el MuPAI, hace que a la hora de desarrollar talleres con escuelas, el museo de vía obligado a utilizar instalaciones alternativas. Desde 2007, una de esas alternativas es viajar a los mismos colegios que quieren disfrutar de las actividades.
Las actividades ofrecidas incluyen:
ENTRE COSAS es un taller destinado a que los participantes conozcan las diferentes técnicas en torno al arte textil a través de la tradición de nuestras abuelas y artistas contemporáneos.
ARTE, CUERPO Y MOVIMIENTO es un grupo de talleres que relacionan las artes plásticas, movimiento, música... creando performances, lipdubs, flashmobs, teatro de sombras, teatro negro...
FRUTAS EN LA ICU es una serie de talleres que exploran los diferentes sentidos a través del arte y la ciencia.

Since 2014, MuPAI at your school also includes year-round out-of-school activities.

Desde 2014, MuPAI en tu cole también incluye actividades extraescolares con duración de un curso académico completo.

MUSEUM / MUSEO	Museo Pedagógico de Arte Infantil (MuPAI)
DATE / FECHA	2007 - ongoing
ORGANISER / ORGANIZADOR	ADAI and MuPAI
FORMAT / FORMATO	workshop
AUDIENCE / AUDIENCIA	school
PRICE / PRECIO	5 euros / student
SPONSOR	no
WEBSITE	Click here / Haz click aquí

ARCHIVE / ARCHIVO

ITEM OBJETO	DESCRIPTION DESCRIPCIÓN	HOW TO ACCESS THIS ITEM CÓMO ACCEDER AL OBJETO
Materials 2007-2008	Presentations	Click here / Haz click aquí
Materials 2008-2009	Presentations	Click here / Haz click aquí
Materials 2009-2010	Presentations	Click here / Haz click aquí
Materials 2010-2011	Presentations	Click here / Haz click aquí
Materials 2011-2012	Presentations	Click here / Haz click aquí
Materials 2012-2013	Presentations	Click here / Haz click aquí
Materials 2013-2014	Presentations	Click here / Haz click aquí
Materials 2014-2015	Presentations	Click here / Haz click aquí

Posted 13th October 2007 by MuPAI

Labels: [SCHOOLS](#), [STUDENTS](#), [WORKSHOP](#)

[G+ 0](#)
[Twitter](#)
[We pin it](#)

Add a comment

Illustration 114 *MuPAI at your School capsule*. Retrieved 14 March, 2016 from <http://mechive.blogspot.com>

TU COLE EN EL MUPAI (YOUR SCHOOL AT THE MUPAI) (Illustration 115)

Your school at the MuPAI is a program that works basically in a similar way as the MuPAI at your school program. The only difference is that the space in which the activity takes place is the museum itself.

Despite being a popular program in the past, not much documentation was produced or log of schools that visited the space. For this reason, the information on this program is basically limited to what is presented in the meCHive capsule. The information preserved is limited to photographs, a summary, the features of the program and a few materials included in the MuPAI internal archive.


VACACIONES DE COLORES (COLORFUL HOLIDAY) (Illustration 116)

The summer holiday urban camp at the museum is probably the most well-known and intensive program. For fifteen days, participants aged 3 to 13 enjoy activities specially designed around a topic. The documentation on this program is very rich and in multiple formats including video, photographs, some of the objects created, evaluations, etc.

Each year a show is produced to exhibit the works of the participants. Also videos are co-produced between the participants and the educators to show the family of the children what the activity has consisted of. This exercise of telling the experience of the summer camp to people who weren't part of it is both interesting for the children and extremely rewarding in terms of producing elements that constitute an excellent documentation.

This activity has helped this project in experimenting with different documenting methods. These include video evaluations where educators and participants discuss the activity and video description of the program from the participants' perspectives.

MuPAI: Tu cole en el MuPAI / Your school at the MuPAI



Schools come to the MuPA to attend to workshops.

Colegios vienen al MuPAI para asistir a talleres.



From MuPAI en tu cole 2015.

MuPAI Archive. GMLPAI

English	Spanish
<p>Since 2006, the MuPAI has offered its services to different schools from the Madrid area. The workshops take place at the MuPAI and are enjoyed by nursing, primary and secondary school students. Good examples of these workshops are:</p> <p>SURROUNDED BY THREADS is a workshop destined to let the participants know about the different techniques around textile creation through the tradition of the grandmas and contemporary artists.</p> <p>ART, BODY AND MOVEMENT is a group of workshops in which we relate fine arts with the body, movement, music... creating performances, lipdubs, flashmobs, shadow theatre, black theatre...</p> <p>FRUITS AT THE ICU is a series of workshops that explore the different senses through art and science.</p>	<p>Desde 2006, el MuPAI ha ofrecido sus servicios a diferentes colegios de Madrid y sus proximidades. Los talleres se celebran en el museo para alumnos de infantil, primaria y secundaria. Ejemplos de los talleres son los siguientes:</p> <p>ENTRE HILOS es un taller destinado a que los participantes conozcan las diferentes técnicas en torno al arte textil a través de la tradición de nuestras abuelas y artistas contemporáneos.</p> <p>ARTE, CUERPO Y MOVIMIENTO es un grupo de talleres que relacionan las artes plásticas, movimiento, música... creando performances, lipdubs, flashmobs, teatro de sombras, teatro negro...</p> <p>FRUTAS EN LA UCI es una serie de talleres que exploran los diferentes sentidos a través del arte y la ciencia.</p>

MUSEUM / MUSEO	Museo Pedagógico de Arte Infantil (MuPAI)
DATE / FECHA	2006-ongoing
ORGANISER / ORGANIZADOR	ADAI and MuPAI
FORMAT / FORMATO	workshop
AUDIENCE / AUDIENCIA	schools
PRICE / PRECIO	5 euros/student
SPONSOR	no
WEBSITE	Click here

ARCHIVE / ARCHIVO		
ITEM / OBJETO	DESCRIPTION / DESCRIPCIÓN	HOW TO ACCESS THIS ITEM / CÓMO ACCEDER AL OBJETO
Materials 2004-2005	Presentations	Click here / Haz click aquí
Materials 2005-2006	Presentations	Click here / Haz click aquí
Materials 2006-2007	Presentations	Click here / Haz click aquí
Materials 2007-2008	Presentations	Click here / Haz click aquí
Materials 2008-2009	Presentations	Click here / Haz click aquí
Materials 2009-2010	Presentations	Click here / Haz click aquí
Materials 2010-2011	Presentations	Click here / Haz click aquí
Materials 2011-2012	Presentations	Click here / Haz click aquí
Materials 2012-2013	Presentations	Click here / Haz click aquí
Materials 2013-2014	Presentations	Click here / Haz click aquí
Materials 2014-2015	Presentations	Click here / Haz click aquí

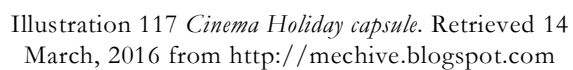
Posted 11th October 2006 by [MuPAI](#)

Labels: [SCHOOLS](#), [STUDENTS](#), [WORKSHOP](#)

[G+1](#)
[0](#)
[Twitter](#)
[Facebook](#)
[Blog](#)

0 Add a comment

Illustration 115 *Your School at the MuPAI.*
 Retrieved 14 March, 2016 from
<http://mechive.blogspot.com>



VACACIONES DE CINE (CINEMA HOLIDAY) (Illustration 117)

Cinema holiday is a summer camp where, over fifteen days, teenagers focus their activity in producing audiovisual works of art.

In terms of documentation this activity is very well documented. Every year, each group of participants produces an audiovisual piece that is automatically uploaded to the MuPAI Vimeo account and linked to the internal archive.

Furthermore, the educators of the program have carefully put together a set of learning materials completely produced for this activity that helps the participants know the basics about the practicalities of creating an audiovisual piece.

The internal archive can be accessed through the links listed in the lower part of the capsule.

This capsule is particularly interesting as it includes a video of the participants working on their productions as well as a view of the space where the activity takes place, the MuPAI, its physical location in the Department and in the Faculty of Fine Arts.


compluCINE (Illustration 118)

compluCINE is a program addressed to adults with an interest in learning about cinematographic practices. This program has been very appreciated by the Fine Arts students given that it is the only program where they feel truly invited to take part.


The documentation on this program consists principally of the video productions (when producing an audiovisual piece is the goal of the program). These videos are uploaded to vimeo and linked to the internal archive. This satisfies two needs: first, the need for sharing the videos with their creators and allowing them to share their creations easily online, and secondly, it helps in the archival process of these experiences.

There are also publicity materials like posters and information sheets for communicating with the potential participants, as well as a few evaluation sheets but these are not always analyzed and transformed in a final report.

All these documents can be accessed through clicking in the "Archive" section and "how to access this item" in the lower part of the capsules which directs users to the internal archive.



Course on cinema for adults.
Curso de cine para adultos.



compluCINE 2011. OMAU

English

Since 2006, the MUPAI has been organising courses for adults about cinema in its multiple shapes and styles. The most common courses deal with the following topics:

- Psychronic cinema: genius or delusion?
- Cinematographic and audiovisual experimentation.
- Objective 60': let's do a full-length film!
- Animated cinema for art educators in the health context (ourArte project)

Spanish

El MUPAI lleva organizando cursos para adultos sobre cine en sus múltiples formas y estilos desde 2006. Los cursos más habituales giran en torno a las siguientes temáticas:

- Cine psicocrónico: ¿genio o genialidad?
- Experimentación cinematográfica y audiovisual.
- Objetivo 60': ¿hacemos un largometraje?
- Cine de animación para educadores artísticos en el ámbito hospitalario (Proyecto ourArte)

MUSEUM / MUSEO Museo Pedagógico de Arte Infantil (MUPAI)

DATE / FECHA 2006-ongoing

ORGANISER / ORGANIZADOR ADAI and MUPAI

FORMAT / FORMATO course

AUDIENCE / AUDIENCIA adults

PRICE / PRECIO 80-110 euros/person




SPONSOR no


ARCHIVE / ARCHIVO

ITEM OBJETO	DESCRIPTION DESCRIPCIÓN	HOW TO ACCESS THIS ITEM CÓMO ACCEDER AL OBJETO
Materials 2009-2010	Course information and videos	Click here / Haz click aquí
Materials 2010-2011	Course information and videos	Click here / Haz click aquí
Materials 2011-2012	Course information and videos	Click here / Haz click aquí
Materials 2012-2013	Course information and videos	Click here / Haz click aquí
Materials 2013-2014	Course information and videos	Click here / Haz click aquí
Materials 2014-2015	Course information and videos	Click here / Haz click aquí

Posted 1st October 2006 by MUPAI

Labels: [ADULTS](#), [COURSE](#), [FILM](#)

   [Like this](#)

 View comments

Carmen Sánchez December 10, 2015 at 2:33 AM

Me ha gustado mucho ver esta cara de la facultad. Me hubiese gustado descubrirlo antes. Creo que la difusión de estos interesantes trabajos debería tratarse de otro momento, o al menos, mejorarse. Sin embargo creo que el problema clave es que los alumnos de esta casa no plan sus aulas durante los meses de verano y por eso, dejan de existir para ellos. Me anima ver cómo la gente que acude a estos cursos se acercan al videoarte. Considero necesario salvar la distancia entre el arte tal y como se entiende y las nuevas formas de creación.

[Reply](#)

lopez2 December 10, 2015 at 2:38 AM

No sabía que el MUPAI también trabajara desde el cine con adultos y me parece muy interesante. En relación a estas propuestas, hay un colectivo en España que trabaja de un modo muy similar y todos los proyectos que desarrollan son muy sugerentes y reivindicativos porque desaparece totalmente la jerarquía de poder y cualquier persona totalmente ajena al mundo del cine puede expresarse a través de él por medio de la colaboración con el otro. Encuentro muchas relaciones con este artículo en ese sentido. <http://www.cineshautores/>

[Reply](#)

Enter your comment...

Comment as: [Google Account](#)

[Publish](#) [Preview](#)

Illustration 118 *compluCINE capsule*.
Retrieved 14 March, 2016 from
<http://mechive.blogspot.com>

compluARTE (Illustration 119)

For more than ten years this program has been running successfully at the MuPAI (even if the space where it actually takes place is one of the painting classrooms).

compluARTE is a painting class for adults that usually have some sort of contractual relation to the Complutense University, but this is not always the case.

Even if this program has a very long history, it hasn't been documented at all. The only things that remain are some photographs of the Christmas celebrations or the end of term parties.

For this reason, we decided that as part of this project we needed to produce some documentation so that the activity could be understood beyond the people taking part in it. We co-produced a short video in which the participants explained what compluARTE meant for them.

This video was shot during the last class of the year 2014-2015 with the group that had been taking part of the activity for most time (some had been taking part of it for ten years). We didn't know at that time that it was the last time they would enjoy the class as the group was discontinued for a lack of understanding between the people lending the space and the museum.

This shows how important documentation and archiving is in ephemeral practices. The compluARTE group of participants proudly shows the capsule to whoever wants to know about what they have been doing during the Thursday afternoons during the last ten years.



Illustration 119 *compuARTE capsule*.
Retrieved 14 March, 2016 from
<http://mechive.blogspot.com>

TIMELINE (Illustration 120)

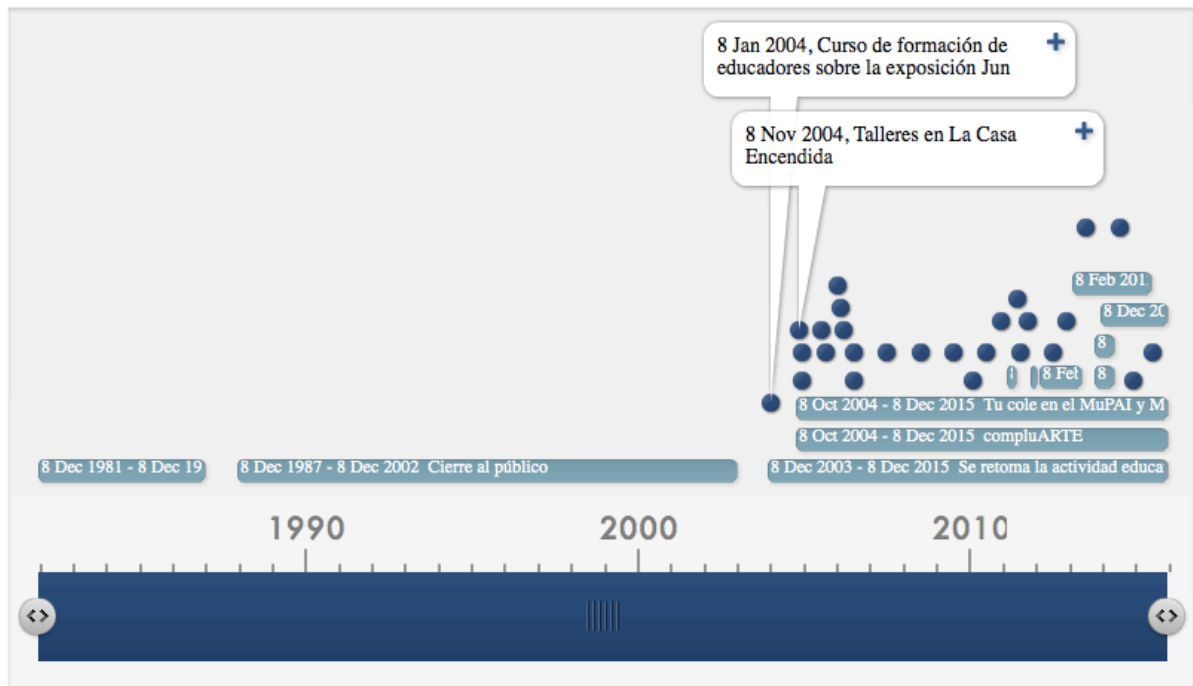


Illustration 120 *MuPAI timeline*. Retrieved 14 March, 2016 from <http://mechive.blogspot.com>

The timeline is the last element that can be found in the meCHive online platform referring to the MuPAI. This timeline was created with Timetoast, has two kinds of elements:

- Time spans represented by oblong shapes that represent a time period with similar features (department's name, tendency or a general practice)
- Circles mark specific moments. Each moment connects to the capsules where the users can find more detailed information. Given that in the first period of the MuPAI not much has been preserved, there are no circles. This timeline doesn't represent the MuPAI's educational history rigorously. It would be more accurate to say that this timeline shows the event of which materials have been preserved.

4.4.3.2 The Event application

The museum education archive was way behind the website as a preferred format for discussing museum education archival practices. However, thanks to the kindness of the MuPAI in offering the museum space for carrying out these sessions, we decided that it was worth giving it a try.

The museum education archive program came at a time when there was a need for creating a museum education program for the Master's degree in Art Education in social and cultural institutions imparted by the Art Education Department at the Faculty of Fine Arts, which shares the space with the MuPAI.

In the three times that the full program of events was implemented (year 2013-2014, 2014-2015 and 2015-2016), the main audience came from the students of these Master's. This means that the levels of motivation were high given that some of the students were intending to be museum educators in the future.

The following lines explain the focus of each session, its goals and the implementation of changes throughout the years this program took place. Not all the years were the same as participants changed. Each session lasted for 2 hours and took place from 6pm to 8pm (after the Master's' classes).

What we offer in this chapter is an analysis based on the mixed experiences. These events were called the meCHive sessions and each year there were six or more. The contents were organized as follows.

FIRST SESSION: THE UNCERTAIN PROFESSION.



Illustration 121 Torres, S. (2013) *Flyer of the meCHive first session*. Madrid: Personal Collection

So as to understand museum education today, it is necessary to have a look at the past. In doing so, it seems that milestones in museum education history are distributed in some kind of fanciful way. A distribution that could be represented in a two-dimensional arc that has, in one of its sides, the public and, in the other, the objects (Émond, A., 2006, p.21) (Illustration 121).

Or maybe it could be represented as "a spiral moving ever upward. At any rate, there is no turning back. Let us be clear about that". (D'Amico, 1958).

But at some points museum educators have the feeling of moving "in circles characterized by the concurrence and return like mesoamerican wise men thought (Díaz, 2008, p.166)."

In this session we tried to represent museum education history through the use of archival materials, "evidences" and fragments of museum education history. Each year, we didn't come up with a sole representation of museum education history, but many.

Understanding the past helped the participants reflect on the present and imagine how museum education in the future could be like.

Briefly, we explain the session's participants, goals, methodology, contents and evaluation.

PARTICIPANTS

YEAR 2013-2014: 8

YEAR 2014-2015: 23

YEAR 2015-2016: 17

AIMS

Interpret museum education history so that it becomes part of the participants' knowledge.

Experiment with different ways of telling a story so as to broaden the participants' communication tools.

Analyze the concept of educational innovation in museum while reflecting on museum education today.

PROCESS

This session follows a process of Experiential learning which is the process of learning through experience, and is more specifically defined as "learning through reflection on doing"(Patrick, 2011, p.569), narrative-driven and problem-based.

The participants entered the museum space to find that four closed equally looking archival boxes were placed in four tables in the room. The participants were invited to sit around any of them.

Then the following instructions were given:

Welcome to the museum education archive. In front of you, you can see a box with the materials you need for today's research. As in any other archival box, you will find the following:

- Evidences in the shape of fragments of museum education history found in different archives.
- Clues to understand the evidences found. You will find an inspiring quote that provides for some help when interpreting the materials.
- Weird stuff.

With this, we ask you to represent museum education history through these evidences and clues in whatever

way you consider it best: reading, presenting, performing, singing...

Participants around each box will have to create their representation in 60 minutes (Illustration 122). After that, the representation will have to be ready to show the rest of the participants.



Illustration 122 Torres, S. (2015). *Group discusses how to represent the museum education history at MuPAI*. Madrid: Personal Collection

After the 60 minutes, each group presented their representation to the rest (Illustration 123, 124 and 125).

After every group had made its representation, we discussed the results and solved some questions around the evidences found in the archive so as to give some more historical context.

The session ended showing the meCHive timeline as a tool for studying museum education history.

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Illustration 125 Alba, L. (2014). *Museum Education History as a spiral at MuPAI*. Madrid: Personal Collection

SECOND SESSION: THE PARTICIPATORY MUSEUM



Illustration 126 Torres, S. (2013) *meCHive session 2 flyer*. Madrid: Personal Collection

Museums have, for some time, placed a significant emphasis on providing experiences and making exhibitions interactive, but the baseline is still that a museum has a predefined set of offerings and users can either take it or leave it.

On the other hand, very little was done to make archives understand their users until the 1990s. During the last decade and there has been a growing empirical interest in users of archival materials both by academics and archival institutions. Besides actual user studies, there have been several calls for rethinking users and technologies (Cox 1998), engaging users in building archival collections (Shilton and Srinivasan, 2008).

In this session (Illustration 126) we will play with the different shapes that participation can take (contribution, collaboration, co-creation and hosting).

We will discuss if the notion of participation can be applied to both museums and archives.

Briefly, we explain the session's goals, methodology, contents and evaluation.

PARTICIPANTS

YEAR 2013-2014 8

YEAR 2014-2015 23

YEAR 2015-2016 17

AIMS

Distinguish the different kinds of participation that operate in museums (contribution, collaboration, co-creation and hosting) so that when explaining the project we can use the most suitable word.

Associate the different kinds of participation to different cases for further use in real life.

Represent the different kinds of participation in a hypothetical case so as to understand each meaning by experience.

PROCESS

The participants enter the museum to find that the room has been divided in four different spaces. The participants are encouraged to choose one of the spaces and stay there. In each space, they find a note with instructions they should carry out secretly.

The instructions for unreal situations in each case were:

1 You are the descendent of an indigenous tribe that lived in the specific place where the MuPAI is now located. The museum asks you to donate objects related to your ancestors to curate an exhibition.

2 MuPAI is designing a set of activities for its summer camp around the concept of inhabiting. Simultaneously, there is a call for proposals by a well-known cola drink brand that will fund those educational projects that include a cola can in their creations. The MuPAI asks you help in combining these two ideas: inhabiting and a cola can.

3 In commemorating the first 50 years of the MuPAI, the museum is having a party. In choosing the catering, the museum has contacted you, the Madrilian Croquetters Union to design the menu in a joint way.

4 The museum has loaned this field to you to give it the use you consider best, as long as it is legal.

The teams in each space were asked to follow the instructions during 50 minutes.

After that time, the host of the archive session, disguised as the museum, listened carefully to the explanation of each team.

In the first case, when the tribe offered their objects the museum acted as if the relationship was vertical and the owners didn't have a say in the way some objects would be included in the exhibition (in the cases they were selected). This relationship in which the museum asks for things to be used by the museum only without much discussion on the part of the people participating is an example of "contribution". With this example, the participants understood what a contributory relationship with a museum involves.

The second group a creation of a house using a cola drink was presented. Both the museum and the group had an interest in working on a project around the topic inhabiting and also including the cola drink can, as it would help in the funding for the project. The only thing is that the museum didn't directly work on the idea, beyond the fact of asking for help. The relationship is of "collaboration" as both museum and the group had an interest in solving the challenge.

The third group designed the menu for the 50th anniversary of the MuPAI with the host disguised as an institution. The museum was one member of the decision-making and menu-designing process. As both the Madrilian Croquetters Union and the MuPAI sat together to work in the challenge, this is an example of "co-creation".

The last group followed the instructions, too. They did what they thought would be better for themselves without counting on the museum's permission. The host disguised as the institution (Illustration 127) simply listened to what the group had done with the loaned space and accepted it. In this case, the museum was simply a host that doesn't interfere in the group's use of the space. This is an example of "hosting" participation (Illustration 128).

After understanding the differences between the four kinds of participation (contribution, collaboration, co-creation and hosting) we reflected on how these definitions could be applied to the online archive. Some of the participants started uploading their materials to the platform though their own user name and password.



Illustration 127 Santisteban, R. (2015). *The session's host, disguised as the museum, discusses the relationship of the institution and a group in the case of participatory contribution at MuPAI.* Madrid: Personal Collection



Illustration 128 Torres, S. (2014). *The team showing an example of participatory hosting at MuPAI.* Madrid: Personal Collection

THIRD SESSION: DOCENT, MONITOR, EDUCATOR, GUIDE, FACILITATOR, ARTIST...



Illustration 129 Torres, S. (2014). *The meCHive session 3 flyer*. Madrid: Personal Collection

MEME WORKSHOP: HOW DO MY PARENTS SEE ME? HOW DO MY FRIENDS SEE ME? HOW DO I SEE MYSELF? WHAT AM I DOING EXACTLY? (Illustration 129)

The first part of the session will consist of a self-analysis of how we see ourselves and how others see what we do. This reflection will be materialized in an image with the aim at making it viral.

WHAT PEDAGOGY SAYS WE SHOULD DO.

In this part we will discuss different theories addressed to the profession of museum educator as found in the meCHive website.

WHAT SOCIETY SAYS WE SHOULD DO.

Social relevance in theory and practice will be the topics of this part of the session. We will analyze

real cases from the meCHive website.

WHAT MUSEUMS SAY WE HAVE TO DO.

We will review some of the statements that museums around the world do, to check how the museum educator work is considered depending on different institutions.

WHAT WE REALLY DO.

We will search for examples of reflections done by educators in the meCHive platform.

Briefly, we explain the session's goals, methodology, contents and evaluation.

PARTICIPANTS

YEAR 2013-2014 8

YEAR 2014-2015 23

YEAR 2015-2016 This session didn't take place with this group.

AIMS

Question the place of the museum educator in society, the personal expectations and the reality of the daily work so that a personal view can be expressed through an image.

Illustrate the personal feeling as a future museum education professional so as to know oneself better.

Interpret other people's views on the museum education field to know what to expect from this profession.

PROCESS

The participants were sent an image prior to the session. This image that had the structure of a meme defining what a museum educator is that answered the following questions:

-
- What my friends think I do.
 - What my mom thinks I do.
 - What society thinks I do.
 - What kids think I do.
 - What I think I do.
 - What I really do.

An image served as an answer for each of the questions. The challenge for the participants was to do a similar thing: an image that answered each of the questions in an effort to know how they personally felt about the museum education profession.



Illustration 130 González, I. (2014). *Museum educator: how we see ourselves and how they see us. coincidence?* Madrid: Personal Collection

The day of the session, all the images created by the participants (Illustration 130) were discussed and some interesting thoughts were shared. We then discussed the historical image of the museum educator through materials found in the archive.

FOURTH SESSION: LOVE EDUCATOR



Museo Pedagógico de
Arte Infantil
Facultad de Bellas Artes
Universidad Complutense
de Madrid

SESIÓN 4: EDUCADOR-AMOR

meCHive

Illustration 131 Torres, S. (2015) *meCHive session 4 flyer*. Madrid: Personal Collection

This session (Illustration 131) focused in helping the participants as future museum educators in search of the historical educator with whom they might find more affinity than with others. In other words, we helped to find the one and only educator who might have understood exactly how someone felt about the profession. Through a game-led workshop, based on the 'find your perfect match' TV shows, the participants asked questions to a group of disguised historical museum educators and they answered the way these educators would have done so. After several questions, each participant selected the answers they liked the most and the identity of the key educators was unveiled. The possibilities were:

Victor D'Amico. As founding director of MoMA's Department of Education from 1937 to 1969, Victor D'Amico championed art education in the museum setting through innovations that are now standard offerings in museums around the world.

Rika Burnham. Rika Burnham is Head of Education at the Frick Collection. Previously, she was a

museum educator at the Metropolitan Museum of Art.

Olga Hubard. Olga Hubard is associate professor of art education at Teachers College, Columbia University, where she teaches and advises master's and doctoral students. She is interested in the humanizing power of art and in how educators can help promote meaningful art experiences for all learners—particularly in museum settings.

John Dewey. John Dewey (1859 –1952) was an American philosopher, psychologist, Georgist, and educational reformer whose ideas have been influential in education and social reform. Dewey is one of the primary figures associated with the philosophy of pragmatism and is considered one of the founders of functional psychology.

These educators were chosen because they represent different approaches to museum education.

PARTICIPANTS

YEAR 2013-2014 9

YEAR 2014-2015 19

YEAR 2015-2016 15

AIMS

Inquire into the personal interest of the participants for them to know better what kind of educator they are.

Match the educational tendencies that are more popular for the future museum educators so that they can be oriented toward a specific bibliography.

Recognize what aspects of museum education the participants like the most, for them to develop an honest practice.

PROCESS



Illustration 132 Torres, S. (2014). *Decoration of the Love- educator stage at MuPAI*. Madrid: Personal Collection

Depending on the circumstances, the starting scenario was more or less elaborated.

When the participants entered the MuPAI, they found a panel dividing the space. Four volunteers were asked to go to one side of the panel and the rest remained together. The four volunteers were disguised as Victor D'Amico, John Dewey, Olga Hubbard and Rika Burnham (Illustration 132) and sat on stools. They received a script of how each of the characters would answer to a list of questions.

On the other side the rest of the participants received a list of questions that they could ask the people on the other side of the panel.

Then, the host of the session started her part saying:

Welcome to today's show of educator-love. Today, we have a group of future museum educators ready to find who is behind this panel. For that the future educators will ask each one a question. Our four "Key Figures" from the other side of the panel will answer that question the way they consider better reflect their thinking. The "Key figures" are museum educators from all times that according to their experience have developed a set of beliefs that make them answer in one way or the other. Their identities will be revealed in due course but so

far, they will be known as candidate A, candidate B, candidate C and candidate D. The future museum educators searching for love, will have to write down which candidate's answer they liked the most. At the end of the show, they will know which candidate A, B, C or D is their educator love. Then, the candidates' identity will be revealed and the future museum educator and the love-educator will be happy to together forever after.

Without further ado, we start with the first question...

Each participant asked a question and each Key figure gave the answer extracted from a real quote extracted from the archive.

After all questions were asked, the participants proceeded to count the number of answers they liked from each candidate. Then, each candidate's identity was revealed to the participants that considered that he or she was their perfect match (Illustration 133).

Each reunion between future museum educators and their Key figure ended up with a further explanation of the life and work of the Key Figure in question.



Illustration 133 Torres, S. (2014). *Meeting our educator-love at MuP.AI*. Madrid: Personal Collection

A more simple version of the game that was presented in the years 2014-2015 and 2015-2016 simply consisted of handing out a questionnaire to each participant where they had to read some questions and mark the answers they thought more similar to their personal beliefs. Then the host dressed up as each of the characters and celebrated weddings between the participants and the Key figures. This also ended with a more in-depth explanation of the Key figure's perspective and practice.

Whatever version was implemented, the session ended up showing where to find these key figures in the online archive.

FIFTH SESSION: FROM THE HIDDEN ARCHIVE TO THE EXHIBITIONIST ARCHIVE

When we think about an archive, the image that usually comes to mind is the one of a silent place where scholars lock themselves up to do their research projects. However in practice, archives can take many shapes. Different formats for the meCHive prototype have been considered. We will discuss all of them:

THE ARCHIVE AS A WORK OF ART

THE ARCHIVE ONLINE

THE ARCHIVE AS AN EVENT

During this session we discuss possibilities for making the museum education archive, in whatever format we consider, visible in a museum setting.

Briefly, we explain the session's goals, methodology, contents and evaluation.

PARTICIPANTS

YEAR 2013-2014: This year this session wasn't held.

YEAR 2014-2015: 18 participants

YEAR 2015-2016: 15 participants

AIMS

Identify ways in which the museum education archive could be better known.

Outline strategies for making the archive a well-known resource.

Translate the strategies into specific actions to be carried out by the group.

PROCESS

This session's interest was having a co-creational experience with the participants.

The first part included a discussion on the many different formats that an archive can have and the different possibilities for putting them into practice.

Then the group chose one and started thinking of ways to implement it in a real context. At this

point, as the proposals each year were very different, we have to divide the explanations in the two years that the session was held: year 2014-2015 and 2015-2016

- 2014-2015. In an attempt to establish a direct correspondence with working museum educators, each participant would record him or herself asking a question to an educator. Looking at the question, the video would be sent to an educator around the world that presumably could answer it. This was the idea and was put into practice when sending four videos. Only one of them had an answer from the team of Community Mediation from the Quito Museums in Ecuador (Illustration 134). It was a moderate success and a beautiful idea. The video of question and answer can be seen in the meCHive online platform.



Illustration 134 Torres, S. (2014). *Screenshot of the video created by Alejandro Cevallos and Juan Francisco Segovia, answering the meCHive correspondence.* Retrieved 14 March, 2016 from <http://mechive.blogspot.com>

- 2015-2016. Coincidentally with the sessions of this year, the exhibition *Neither Art nor Education* at Matadero Madrid offered the possibility to any group interested in using the exhibition to carry out an activity under the "Citizen session" program. The participants of the meCHive sessions were willing to take the chance to turn the archive from hidden to exhibitionist. They wanted to focus on one topic inspired by the sessions. The topic was the levels of language and how museum education sometimes uses a language that inhibits communication with the audience.

When theorizing museum education, so as to legitimize what the professionals do, the participants

felt that the educators masked their actions behind jargon more typical of philosophy or aesthetics. In doing so, the accessibility to their discourses is more and more elitist, which is contradictory considering that museum education's tool for approaching the audiences is communication. The participants felt that the exhibition *Neither Art nor Education* was affected by this trend. Considering this a historic issue of which there are many episodes in the archive, we started planning on how we could plan an event to be presented as a proposal for the exhibition space. The following actions were planned to be developed in the following week:

- Creation of a catalogue in which selected works of the exhibition were explained in the most local way possible. What for some is local, familiar and fully understandable, for others is completely unintelligible. Certain sectors of museum education are creating their own local language that proves challenging for those who are not from the same institution or trend. Highlighting this fact, the catalogue would include the local language of each participant explaining the works of art in exhibition.
- Designing an itinerary for a performative visit. The visit would be prepared by all participants of the sessions.

In the next weeks, these two elements were created and the date for doing the performative visit would be SIXTH SESSION: Dusting the archive

SIXTH SESSION: DUSTING THE ARCHIVE

me CHivé performative tour at the *Neither Art nor Education* exhibition at Matadero Madrid.



Illustration 135 Solís, N. (2015) *meCHive session 6 flyer*. Madrid: Personal Collection

This session was the culmination of all meCHive sessions (Illustration 135). Following the idea initiated in the fifth session, the group of the year 2015-2016 continued with the co-creation of a performative visit during the following sessions.

The idea behind this initiative was summarized by Rocío Santisteban (one of the creators of the session) as follows:

Inform, notify, emit, announce, participate, reveal, retransmit, report or communicate. This is doubtlessly the base of making art and making education. And that is the opposite of what you will find during the *me Chivé* performative visit.

We neither inform, nor notify, nor emit, nor announce, nor participate, nor reveal, nor retransmit, nor report nor communicate but nor do we do the opposite. However we invite whoever wants to come to reproduce all these verbs through the unknown and incongruity and after that use these words to express what has happened. The rhetoric, the incongruence, the doubt, the questioning, the metaphor and the bewilderment are our base. From that point, we activate the works of art exhibited in *Neither Art nor Education*. (Santisteban, 2015)

Behind this rather cryptic description there is an interest in asking ourselves about the language we use when communicating about art and education in certain spheres. The idea is rising awareness of the local language we are developing that makes it difficult to make ourselves understood once we are outside our comfort zone. According to Daniela Ricciardi, another creator of the performative visit, the proposal could be also explained as:

meCHive (museum education archive) proposes a performative visit designed by past, present and future professionals from the cultural field. The intention is to review the language we use when talking about art and education in general and in this exhibition in particular, inviting new readings to a selection of works from the show (Ricciardi, 2015).

The performative visit took place 12 December 2015 from 11am to 5pm at Matadero Madrid.

The meCHive team especially thanks the help of David Lanau, member of Invisible Pedagogies and our contact in preparing the performative visit.

PARTICIPANTS

YEAR 2013-2014 This session wasn't held in this year

YEAR 2014-2015 This session wasn't held in this year

YEAR 2015-2016 15 co-creators of the performative visit and 17 people that attended the performative session coming from different backgrounds (related or unrelated with art and education).

AIMS

Dramatize the situation of the lack of communication between educators and museum users to share this concern with the participants.

Dissect the reasons behind the lack of understanding between educators and museum visitors so as to propose ways of improving the situation.

Analyze the participants' responses to evaluate the success of the performative visit.

PROCESS

- **Preparation:** During several sessions, the 15 creators of the activity including the host of the

session prepared different things for the day of the performative visit:

THE CATALOGUE (Illustration 136). The group prepared a selection of works from the *Neither Art nor Education* exhibition and the descriptions given by the artists. Then they translated the texts to the most local way of expressing themselves: Pedantic Curatorial, Vascuñol, Santiaguino, Southern Spanish etc. The last part of the catalogue is a thesaurus that includes most of the difficult terms used in the texts. All the texts were edited and designed for a publication. The reference of the publication is:

Solís, N. (2015). *me Chivé*. Madrid: meCHive ISBN: 978-84-608-4906-3

This catalogue was distributed during the performative visit.



Illustration 136 Torres, S. (2015). *Me Chivé catalogue at Matadero Madrid*. Madrid: Personal Collection

THE ITINERARY. An itinerary of the exhibition was designed in which seven members of the group would present four works of the exhibition hosted by a fifth member. The rest of the creators acted as undercover participants to the performative visit asking question that incurred in the same language issues previously explained. This was intended to increase the state of bewilderment of the participants.

THE LUNCH DEBATE (Illustration 137 and Illustration 138) Inspired by the last piece of the itinerary, we created a pantone that related color with food and concepts belonging to the localisms used during the itinerary.



Illustration 137 Torres, S. (2014). *Conceptual pantone at Matadero*. Madrid: Personal Collection



Illustration 138 Torres, S. (2014). *Conceptual pantone at Matadero*. Madrid: Personal Collection

- Implementation: The morning of the 12 of December, the members of meCHive joined in the exhibition *Neither Art nor Education* at Matadero Madrid. The seven members responsible for the tour remained together while the rest dispersed to pretend they were not part of the organization. At 11.00, the host gathered all the participants and the tour started.

The host welcomed the group and explained the visitors that they were going to visit the exhibition. He gave the catalogues to the public and advised them to read the texts if they didn't understand something the guides say. He introduced the participants to the space and warned them that photographing and video wasn't allowed. A member of the public asked in a foreign language to record the tour. She was allowed. The group gathered around the work of art *Inclasificable* by Paloma Calle. There the first guide explained the piece in "pedantic curatorial". Some members of the public started searching for the work in the catalogue while others looked in bewilderment. Two

members of the public left the tour outraged. A few questions were asked: one in a foreign language, two in the same terms as the guide. The host directed the group to the second work of art (Illustration 139)



Illustration 139 Torres, S. (2015). *Explaining Inclasificable by Paloma Calle in Pedantic Curatorial at Matadero Madrid*. Madrid: Personal Collection



Illustration 140 Torres, S. (2014). *Explaining I had explained this before but it changes every time I explain it again by Jordi Ferreiro in Spanish localisms at Matadero Madrid*. Madrid: Personal Collection



Illustration 141 Torres, S. (2015) *Explaining Wikikiosko that was presented by a guide in a dialect from Santiago de Chile at Matadero Madrid*. Madrid: Personal Collection

The group gathered around the work *I had explained this before but it changes every time I explain it again* by Jordi Ferreiro. Three guides were ready to explain the piece (Illustration 140). The first one in an incomprehensible dialect from the North of Spain, the second one in a dialect from the South of Spain and the third one in a mixture between one of the national languages and Spanish. The visitors said in Spanish that they didn't understand a word and they were advised by the guides to read the catalogue. The host then thanked the guides and led the group to the fourth work of art.

The group gathered around the piece *Wikikiosko* that was presented by a guide in a dialect from Santiago de Chile (Illustration 141). The guide explained the work while the members in the audience listened in growing amazement. Some questions were asked in the same dialect and in other foreign languages. The host thanked the guide and led the group to the last work of art.

The participants gathered around *¿Color carne?* by Angélica Dass. There a guide explained the piece in *Vascuñol*, a mixture between Spanish and Basque (Illustration 143). The group listened and different members of the audience asked some questions in *Vascuñol* and Spanish. Once the questions were over, the host addressed the public saying: Any questions? Have you understood everything?

The audience was mute until one of the undercover people of the activity who had always been asking questions in a foreign language said "No, we didn't understand a thing". Then that member of the group started apologizing to the audience for preparing a tour that was more concerned with the ways of expression of the guides than with the understanding of the listeners.

Then a debate started around the show that even if it was called *Neither Art nor Education*, as the organizers had chosen an exhibition format, it was undeniable that it was about communication. We discussed how communication was not working in the exhibition. The audience then analyzed the absence of signs, the difficulties in participating in something that didn't make the terms of that participation clear, and that the feeling of not understanding didn't start with the performative visit but when entering the space itself.

After this brief discussion, we invited the audience to the conceptual food-pantone (Illustration 142). It consisted on different dishes served in a pantone. Each color had a word used during the performance attached to it. The aim was discussing the concepts while having lunch. The format of the pantone was a tribute to the last piece *Color Carne* that represents a skin color pantone.



Illustration 142 Torres, S. (2015) *Eating the conceptual pantone at Matadero Madrid*. Madrid: Personal Collection



Illustration 143 Torres, S. (2015) *Explaining ¿Color Carne? by Angélica Dass in vascuñol at Matadero Madrid*. Madrid: Personal Collection

4.3.4 Evaluation of the meCHive Protocol through The Pedagogical Museum for Children's Art's case study

This chapter is focused on the evaluation of the meCHive protocol as a suitable tool for making the Pedagogical Museum for Children's art visible and meaningful as stated in the first hypothesis:

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the Pedagogical Museum for Children's Art to others.

Firstly we evaluate the meCHive online prototype and secondly the events to see if the museum education archive produces improvements.

4.3.4.1 The meCHive online prototype

PARADIGM	Mixed		
STRATEGY	Analysis of the state of play		
DATA GATHERING TECHNIQUES	Survey		
SAMPLE	Group A	Group B	Group C
	Experimental (20 people)	Experimental (20 people)	Experimental (15 people)
	Control (20 people)	Control (20 people)	Control (15 people)
EXPECTED OUTCOMES	Having evidence for denying or confirming the hypothesis		

Table 58 Evaluation design for the Pedagogical Museum for Children's Art case study

As stated in the point 2.4.1.2 *Features of the research design* this research corresponds to an experimental design that includes:

- 1- An experimental group that will be exposed to either the online archive and/or the event. This passes two tests:
- The first test (October 2015) is taken so as to know the general background and knowledge of the

participant in account of the items evaluated. Their knowledge is the starting point of the research. Having that clear, this data serves to look for a suitable control group that is completely equivalent in this previous knowledge.

-The second test (December 2015) is taken after a two-hour session in which the participant has the opportunity to explore the online platform and participate in it freely. After the two hours the participants take the test that asks the same questions as the first test and the information from it gives us the data we need to know about what changes have been produced. However, we cannot know if the changes have been produced thanks to the archive or to other stimulus. For that reason, we need an equivalent group to eliminate what might be considered the effects of other stimulus rather than the archive.

2- A control group that it totally equivalent, except for the fact that is not exposed to either the online archive or the event. This group is chosen first through the common features that we can tell for belonging to a same community and secondly, through the first test that the experimental group carried out.

- The first test (October 2015) is administered to more people than the ones considered in this study, as not all participants had the same features as the experimental test initial situation. These processes include both experimental manipulation and selection of control groups (See section 2.4.1 of this text). Once the candidates were selected, no further action was taken until the second test.

- The second test (December 2015) is exactly the same as the one the group takes in the first place. The difference between the results of the first test and the second capture the changes that the group undergoes without the influence of the meCHive online prototype. This means that with this data, we are able to isolate the effects of the meCHive online prototype completely.

GROUPS

This has been repeated in three different groups so that we can have three different perspectives from three different kinds of users:

GROUP A: Common feature: they are students of the MA in Art Education in Social and Cultural Institutions

Cohort 1: 19 Students of the MA in Art Education in Social and Cultural Institutions at the Complutense University of Madrid: year 2013-2014 (control group)

Cohort 2: 19 Students of the MA in Art Education in Social and Cultural Institutions at the Complutense University of Madrid: year 2015-2016 (experimental group)

This group is of interest given that they are considered to be future museum educators so they represent a highly likelihood to be interested in using a museum education archive. In this group we will measure the impact of the meCHive prototype in its online format on one hand, and the meCHive events on the other.

GROUP B: Common feature: they are students of the Basics of Didactics in Art Education. Fine Art degree at the Complutense University of Madrid.

Cohort 1: 20 Students from groups 5, 7 y 8: year 2015-2016 (control group)

Cohort 2: 20 Students from groups 1, 2 and 6: year 2015-2016 (experimental group)

This group is of interest for this research because their members are not naturally interested in museum education but they come from the world of the arts and they have to attend a compulsory subject on Art Education. For this reason, this group gives us information on the capacity of the archive to engage with people that are not completely out of the frame when we define a potential user, but is on the margins. In this group we will evaluate the impact of the online prototype meCHive

GROUP C: Common feature: they are students Art, Creativity and Education. Fine Art degree at the Complutense University of Madrid

Cohort 1: 19 Students of group B: year 2015-2016 (control group)

Cohort 2: 19 Students of the group A: year 2015-2016 (experimental group)

The members of this group have in common attending a non-compulsory subject on Art Education. This means that they might be potentially interested in education in the context of museums (probably in gallery education). This makes them likely to be potential users. In this group we will evaluate the impact of the online prototype meCHive.

Considering these six pairs, we expect to favor the causal relationship between the exposure to the archive and the visibility and meaningfulness of the MuPAI educational materials for the experimental groups.

TIME

Both experimental groups and control groups took their tests with less than seven days of difference.

		FIRST TEST	SECOND TEST
GROUP A	EXPERIMENTAL	16 October 2015	11 December 2015
	CONTROL	10 October 2013	11-17 December 2015
GROUP B	EXPERIMENTAL	14-15 October 2015	17 December 2015
	CONTROL	13-15 October 2015	17-23 December 2015
GROUP C	EXPERIMENTAL	15 October 2015	10 December 2015
	CONTROL	15 October 2015	10-16 December 2015

FIRST TEST: ESTABLISHING EXPERIMENTAL AND CONTROL GROUPS

According to the time variable, the design of this research is longitudinal. It is meant to analyze the evolution of the researched phenomenon throughout time with the purpose of observing its dynamic. The information gathering was planned on different dates.

In the first test, the questions to establish whether the control group and the experimental group are equivalent are the following:

Have you ever participated in a museum education activity?

Yes

No

Have you ever searched for information on museum education activities other than the information that appears on the museum official website?

Yes

No

Define 'museum education'

Do you know what the Pedagogical Museum for Children's Art (MuPAI) is?

Yes

No

How do you evaluate your knowledge on the EDUCATIONAL ACTIVITIES organized by the MuPAI?

Name the educational activities that you remember.

In the case you know the ACTIVITIES organized by the MuPAI, has this had any influence in you?

In the case the answer is yes, in which way?

Have you ever been to an educational activity organized by the MuPAI?

yes

No

If your answer is yes, which ones?

In the case you know the educational activities of the MuPAI, how would you define the philosophy behind the educational activities of the MuPAI?

SECOND TEST: CONCEPT OPERATIONALIZATION

According to criteria validity, this research presents a "design of construct". The "design of construct" refers to the degree of measurement of the central concepts of the research. Every concept allows for many different possibilities for measuring it. Furthermore, any concept operationalization is difficult that covers all the dimensions of the concept. Consequently, we have tried to operationalize the theoretical concepts as rigorously as possible, especially those concepts that are essential for this research. For that purpose, we choose the strategy of a multiple operationalization. In this manner, we find a series of measurements for each concept.

For this research, the two key concepts are "visible" and "meaningful" to the extent in which these concepts appear as a consequence of the effect of the museum education archive.

The second test has been designed so that there are multiple answers that can give us a clearer view of the effect of the archive and its influence in the two concepts. Below, we explain what answers lead to information around each concept:

"visible"

Do you know what the Pedagogical Museum for Children's Art (MuPAI) is?

Yes

No

How do you value your knowledge on the EDUCATIONAL ACTIVITIES organized by the MuPAI?

Name the educational activities that you remember.

"meaningful"

In the case you know the ACTIVITIES organized by the MuPAI, has this had any influence on you?

In the case the answer is yes, in which way?

Do you think that the meCHive online archive makes the educational activity of the Pedagogical Museum for Children's Art visible and meaningful?

Yes

No

Clarifying the cause (archive), effect (visible and meaningful)

There are two ways in which we can isolate the archive-visible and meaningful cause-effect. The first one is asking the archive users the following:

In the case you know the EDUCATIONAL ACTIVITIES of the MuPAI, what is your first source of information?

Do you think that the meCHive online archive makes the educational activity of the Pedagogical Museum for Children's Art visible and meaningful?

If the meCHive online platform is the answers marked by the users, then we consider it a sign of cause-effect. However, there is a necessity for establishing another proof for this relationship.

So as to have a multiple approach to this concept we use the control group's data to have a different source that can confirm if the changes are due to the effects of the archive or other causes. Having first established that both control and experimental groups are equivalent, in the second test we have the chance to observe if the experimental group (exposed to the archive) and the control group (not exposed to the online archive), have had different progress in terms of visibility and meaning of the Pedagogical Museum for Children's Art activity.

GROUP A

OCTOBER		DECEMBER	
1st TEST		2nd TEST	
ANSWERS			
CONTROL		EXPERIMENTAL	
CONTROL		EXPERIMENTAL	
Have you ever participated in a museum education activity?	<div><div>No16%</div><div>Yes84%</div></div>	<div><div>No16%</div><div>Yes84%</div></div>	<div><div>Yes</div><div>No</div></div>
	<div><div>No21%</div><div>Yes79%</div></div>	<div><div>No21%</div><div>Yes79%</div></div>	<div><div>Yes</div><div>No</div></div>
Have you ever searched for information on museum education activities other than the information that appears on the museum official website?	<div><div>No21%</div><div>Yes79%</div></div>	<div><div>No21%</div><div>Yes79%</div></div>	<div><div>Yes</div><div>No</div></div>
	<div><div>No21%</div><div>Yes79%</div></div>	<div><div>No21%</div><div>Yes79%</div></div>	<div><div>Yes</div><div>No</div></div>

Define "museum education"

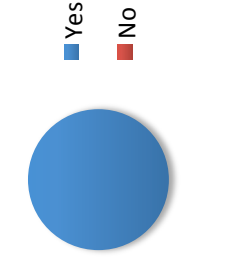
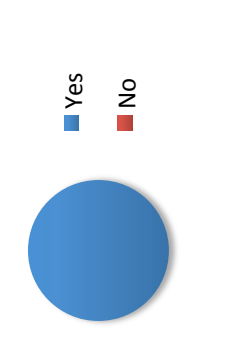
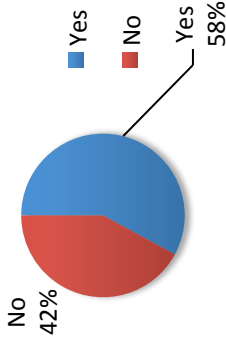
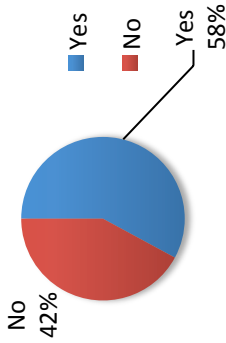
activities aimed art education
exhibited information museum
lectures seminars space teaching tours
workshops world

activities aimed art education
exhibitions field form group guided
information institution interest intrinsic museum
museum

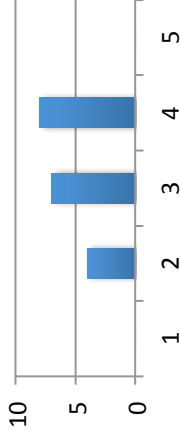
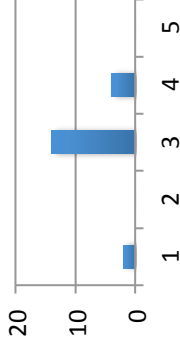
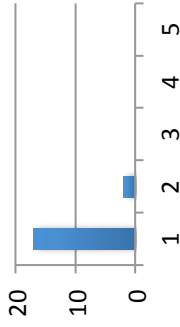
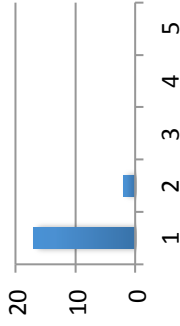
activities art artistic complex construction container
content contexts creating culture define depending
dialogue different education education eisner etc
experience explore generate houses institution interaction
intermediary knowledge looks meaningful
museum offer opinion possibilities public
quote related resources responsibility self-learning several somehow
space space capacity topic transmit understand used varies
visitorworks

activities aimed art education
children collection conferences contents context contribute create culture departmen
development different education
essential exhibitions experiences discovery important
guided is imparted
museum open practice responsible teachers temporary thereby
tours transmitted understand various visit work workshops youth

Do you know what the Pedagogical Museum for Children's Art (MuPAI) is?



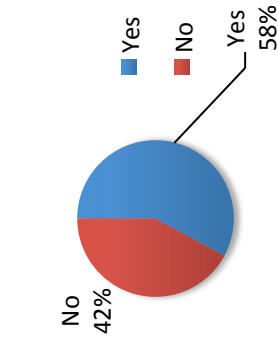
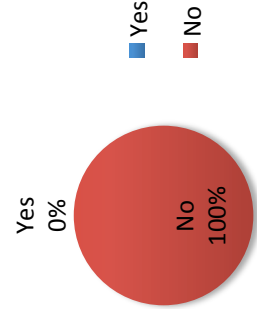
How do you evaluate your knowledge on the EDUCATIONAL ACTIVITIES organized by the MuPAI?



Empirical Framework

<div>Name</div> <div>educational activities that you remember.</div>	<div>the</div> <div>arts space workshops</div> <div>cinema comfortable context developing exhibitions existence gregorio health hospital integrate intended known museum pedagogical reminds things transformation university visual valuable wc</div>	<div>exhibitions known maes pedagogical university workshops</div> <div>existence museum seville work</div>	<div>activities adolescents adults art children cinema colors course experimental film hospital important interested juan marian mrs. mupai people performed projects psychiatric really specific summer theater think turn useful volunteering walking</div> <div>activities adolescents adults art children cinema colors course experimental film hospital important interested juan marian mrs. mupai people performed projects psychiatric really specific summer theater think turn useful volunteering walking</div>	<div>activities adolescents adults art children cinema colors course experimental film hospital important interested juan marian mrs. mupai people performed projects psychiatric really specific summer theater think turn useful volunteering walking</div> <div>activities adolescents adults art children cinema colors course experimental film hospital important interested juan marian mrs. mupai people performed projects psychiatric really specific summer theater think turn useful volunteering walking</div>	<div>activities adolescents adults art children cinema colors course experimental film hospital important interested juan marian mrs. mupai people performed projects psychiatric really specific summer theater think turn useful volunteering walking</div> <div>activities adolescents adults art children cinema colors course experimental film hospital important interested juan marian mrs. mupai people performed projects psychiatric really specific summer theater think turn useful volunteering walking</div>	<div>activities adolescents adults art children cinema colors course experimental film hospital important interested juan marian mrs. mupai people performed projects psychiatric really specific summer theater think turn useful volunteering walking</div> <div>activities adolescents adults art children cinema colors course experimental film hospital important interested juan marian mrs. mupai people performed projects psychiatric really specific summer theater think turn useful volunteering walking</div>
<div>In case you know the ACTIVITIES organized by the MuPAI, has this had any influence in you?</div>	<div>Yes 0%</div> <div>No 100%</div>	<div>Yes 5%</div> <div>No 95%</div>	<div>Yes 42%</div> <div>No 58%</div>	<div>Yes 89%</div> <div>No 11%</div>	<div>Yes 89%</div> <div>No 11%</div>	<div>Yes 89%</div> <div>No 11%</div>
<div>In case the answer is yes, in which way?</div>	<div>-</div>	<div>-</div>	<div>arts additional area besides brain done exhibitions experimental exposure happen idea information initial interest learn local line methodologies museum pedagogical personal phase planning research signifying value visit ways wc</div> <div>mupai museum pedagogical personal phase planning research signifying value visit ways wc</div> <div>workshops</div>	<div>able action activities able although alzheimer carried children concept create department disciplines discovered educational excited far forming found future good helped history ideas important influenced inspire inspired interesting knowledge moment motivate mupai museum objects offered open participated people possible projects sense served sessions social something summer teenagers think varied workshop</div> <div>able action activities able although alzheimer carried children concept create department disciplines discovered educational excited far forming found future good helped history ideas important influenced inspire inspired interesting knowledge moment motivate mupai museum objects offered open participated people possible projects sense served sessions social something summer teenagers think varied workshop</div>	<div>able action activities able although alzheimer carried children concept create department disciplines discovered educational excited far forming found future good helped history ideas important influenced inspire inspired interesting knowledge moment motivate mupai museum objects offered open participated people possible projects sense served sessions social something summer teenagers think varied workshop</div> <div>able action activities able although alzheimer carried children concept create department disciplines discovered educational excited far forming found future good helped history ideas important influenced inspire inspired interesting knowledge moment motivate mupai museum objects offered open participated people possible projects sense served sessions social something summer teenagers think varied workshop</div>	<div>able action activities able although alzheimer carried children concept create department disciplines discovered educational excited far forming found future good helped history ideas important influenced inspire inspired interesting knowledge moment motivate mupai museum objects offered open participated people possible projects sense served sessions social something summer teenagers think varied workshop</div> <div>able action activities able although alzheimer carried children concept create department disciplines discovered educational excited far forming found future good helped history ideas important influenced inspire inspired interesting knowledge moment motivate mupai museum objects offered open participated people possible projects sense served sessions social something summer teenagers think varied workshop</div>

Have you ever been to an educational activity organized by the MuPAI?



If you answer is yes, ¿which ones?

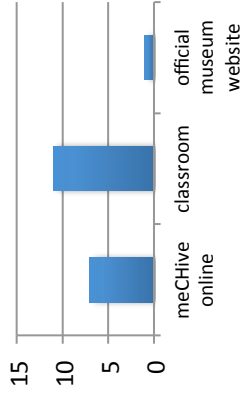
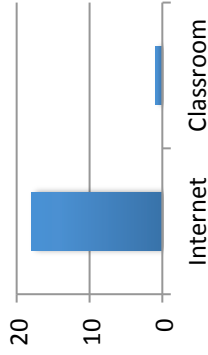
-

activities attended aware
community conference deporo education foundation framework futuristic ju master mupai practice rally sessions useful visit

activities addition alzheimer art believer class classroom contexts course department discussed dynamics education exactly half health initiatives launched lectures manual master meChive museum non-formal practical prison projects remember state session space talk throughout times torres various wellness work workshop yoga

In case you know the EDUCATIONAL ACTIVITIES of the MuPAI, what is your primary source of information?

-



In case you know the educational activities of the MuPAI, what do you think the ethos of these activities is?

Do you think that the meCHive online archive makes visible and meaningful the educational activity of the Pedagogical Museum for Children's Art?

activities intended audience based behind collaborative cross-different dynamic educational museum visit end inter-generational maybe participatory perhaps phillip practice public recognize space structured sure venture

activities children cooperative education experience fun knowledge learn people philosophy real research things around aims collaboration committed deep creative different everyone art contemporary dynamic intended history happen living mode mupai open pedagogy practice production positive seeks share space support

-

-

-

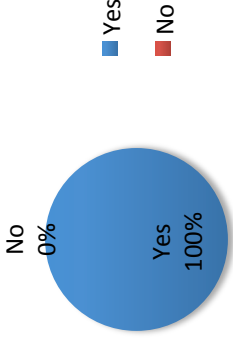
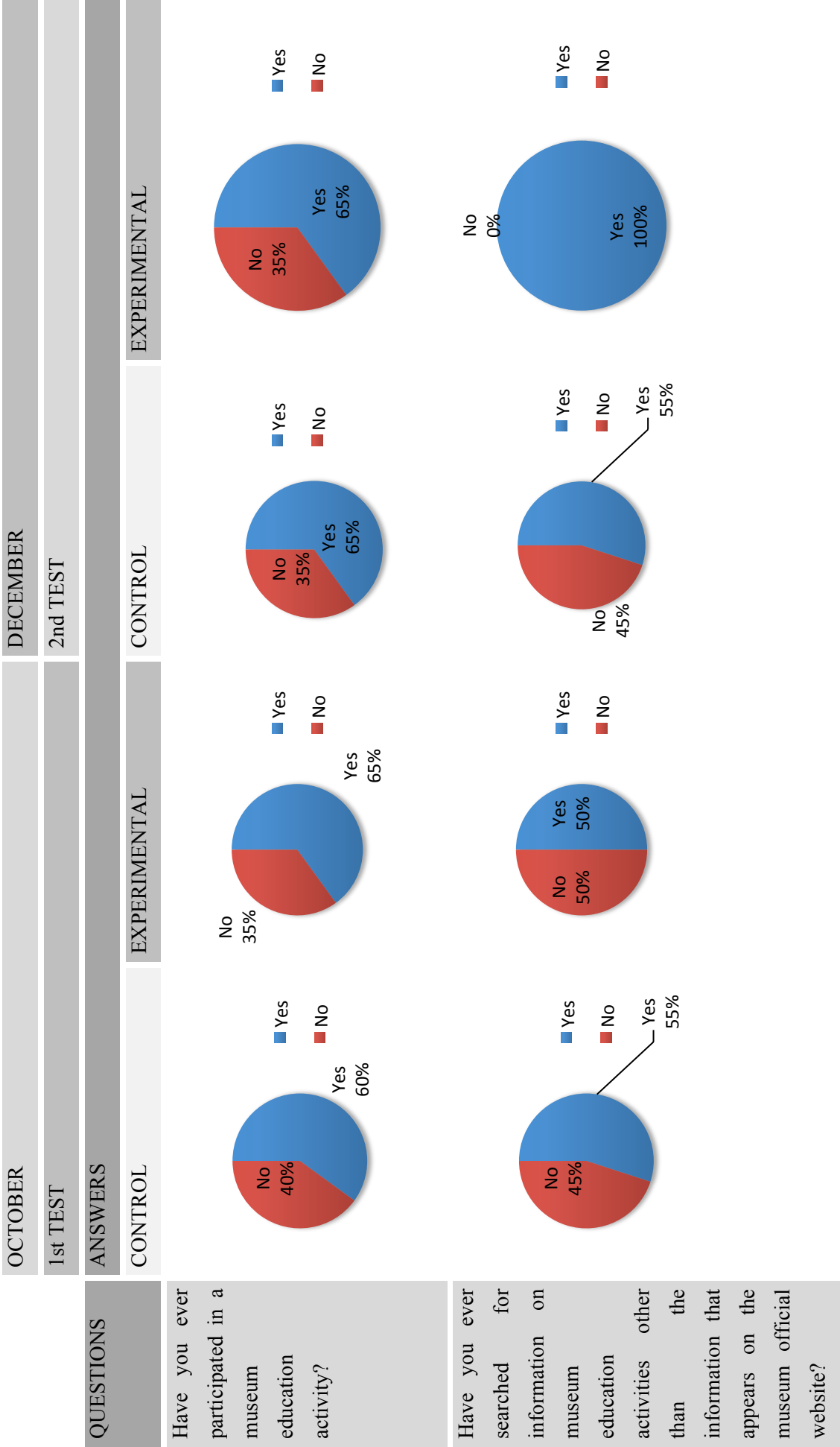


Table 59 The Pedagogical Museum for Children's Art's case study: summary of answers in Group A

GROUP B



Empirical Framework

Define "museum education"

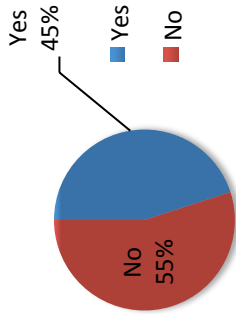
activities aesthetic although anything appreciate art
artistic assist better beyond bring capacity contemplation
critical cultural designed develop documents
education exhibitions feel
generate history informally initiative
knowledge museum
participation people process public related
shown subject topics understand viewer works

activities art
educational exhibit experience exp
knowledge learn museum
space teach think topic tours
access acquisition artist behind carry case curator
developed guided individual initiatives intellectual
going impossible information level mean
offered organized places potential projects related series
space teach think topic tours transformations versa with works workshc

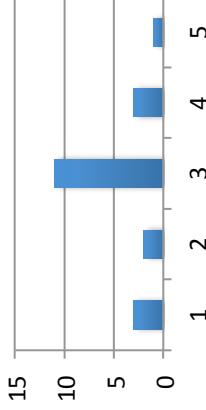
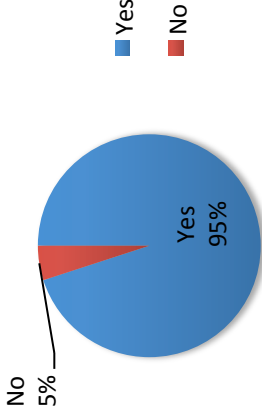
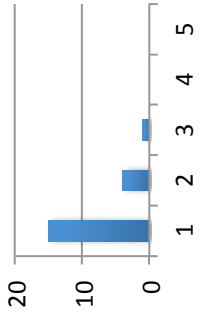
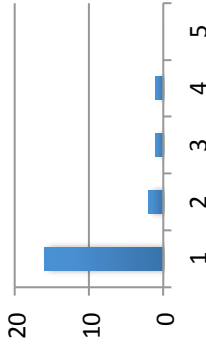
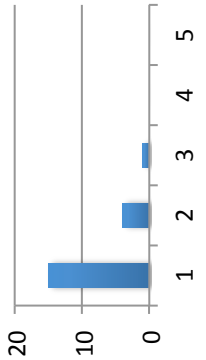
activities aesthetic although anything appreciate art
artistic assist better beyond bring capacity contemplation
critical cultural designed develop documents
education exhibitions feel
generate history informally initiative
knowledge museum
participation people process public related
shown subject topics understand viewer works

activities art artist
bring change clear conciliatory department boring t
disciplines dynamic education
interest knowledge learning
museums public occur
sometimes specific system taking teach think tours transmit under
unsafe used viewersworks

Do you know the Pedagogical Museum for Children's Art (MuPAI) is?



How do you evaluate your knowledge on the EDUCATIONAL ACTIVITIES organized by the MuPAI?



Name the educational activities that you remember.

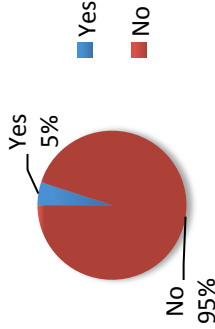
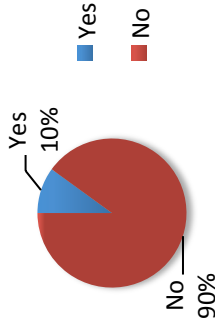
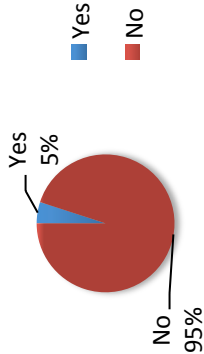
activities
theater-school aimed art cinema college
door education entering art exhibitions faculty fine fine floor headquarters investigator knowledge model
mural museum plastic schools hours truth vacation visits workshops year young

activities
author children collaborated drawing groups helps 1
hours learning museum organizations painter participant people projects schools support
visit workshops
website work

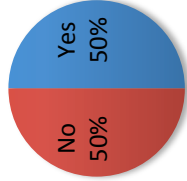
activities
described aimed art children cinema college
door education entering art exhibitions faculty fine fine floor headquarters investigator knowledge model
mural museum plastic schools hours truth vacation visits workshops year young

activities adults annual approaches archiving ar
campus camps complu
cinema colors complu
complucine courses cars draw educators expressio
film fine floor guided holiday intergenerat
investigation media movie museums nc painting
projected provide schools sculpture sitcas summer teena
thesis tours ucm various worken workshops you

In case you know the ACTIVITIES organized by the MuPAI, has this had any influence in you?



Yes No



In case the answer is yes, in which way?

activity attend away
curious interested
investigate invited
nobody really stayed told

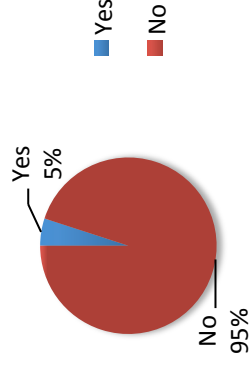
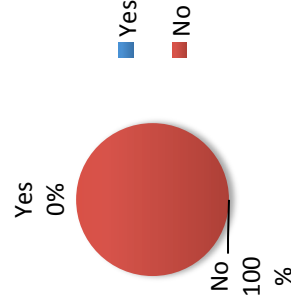
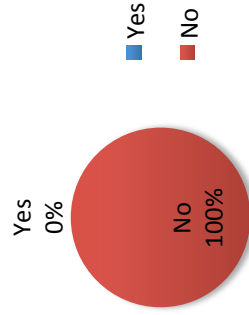
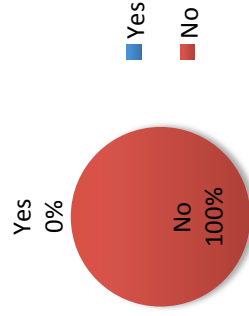
activities approaching artist eat continue creating critical developing individual ethical findings to
openly experience negative opens personality
think work
research work

activity attend away
curious interested
investigate invited
nobody really stayed told

activities answered area attend attractive concerned connection
definition different easier education exhibition existence
helped
first family generation quarter guided hayer hope
information museum penalties people possibility
process range setting shown sides source space teach tours unknown useful work

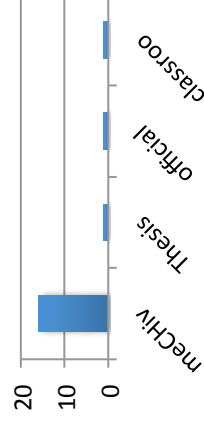
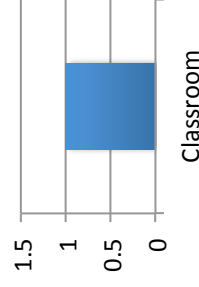
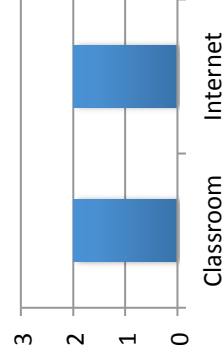
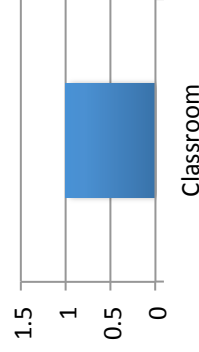
Empirical Framework

Have you ever
been to an
educational
activity
organized by the
MuPAI?



If you answer is
yes, which
ones?

In case you know the EDUCATIONAL ACTIVITIES of the MuPAI, what your primary source of information?



In case you know the educational activities of the MuPAI, what do you think the ethos of these

activity art attend away conciliatory curious group
invited manage nobody occur really something stayed told turn

interested investigate

comes educators firsthand
future necessary positive
trainunderstand

activities **art** appreciate artistic aspects attractive better bring
change child construction conventional **education** exhibition experimentation
explorative extremely field fun generation hardly helps history individual innovative
interest knowledge learn musical museum not necessary optimal participation
participatory pedagogical **people** population practice processes productive **public** rate risky
seeking like something stark significantly volunteer

activities is?	-	-	-
Do you think that the meCHive online archive makes visible and meaningful the educational activity of the Pedagogical Museum for Children's Art?			

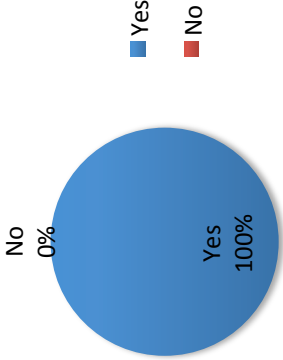
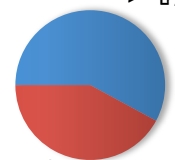
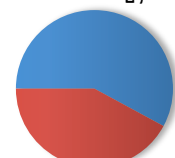
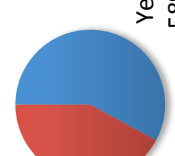
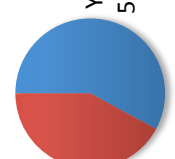
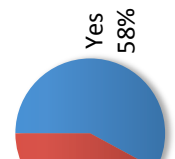
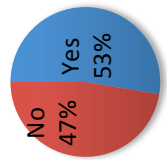
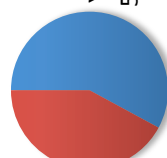
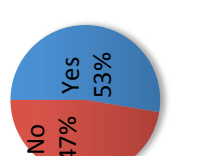
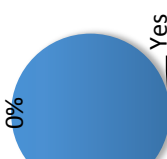
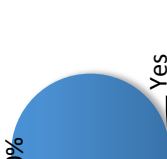


Table 60 The Pedagogical Museum for Children's Art's case study: summary of answers in Group B

GROUP C

OCTOBER		DECEMBER	
1st TEST		2nd TEST	
ANSWERS			
QUESTIONS	EXPERIMENTAL		EXPERIMENTAL
	CONTROL		
Have you ever participated in a museum education activity?	 <p>No 42% Yes 58%</p>	 <p>No 42% Yes 58%</p>	 <p>No 42% Yes 58%</p>
	 <p>No 42% Yes 58%</p>	 <p>No 42% Yes 58%</p>	
Have you ever searched for information on museum education activities other than the information that appears on the museum official website?	 <p>No 47% Yes 53%</p>	 <p>No 42% Yes 58%</p>	 <p>No 0% Yes 100%</p>
	 <p>No 47% Yes 53%</p>	 <p>No 47% Yes 53%</p>	

Define "museum education"

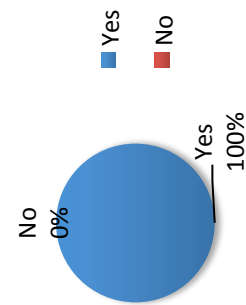
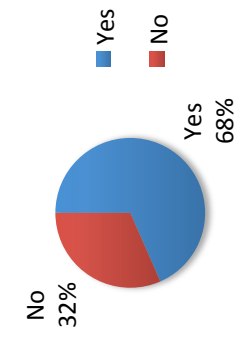
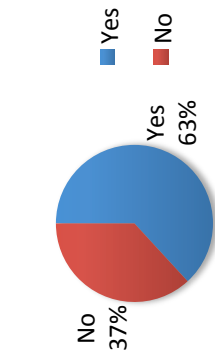
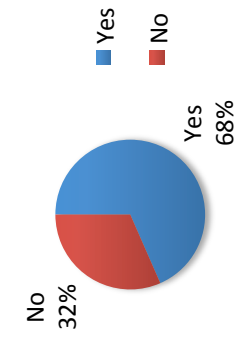
activities applied approach art
education fun groups learn lectures
museum pedagogy people
public teach videos works
workshopyoutube

activities art
education knowledge learn
museum organized public
process proposed works
specific workshop

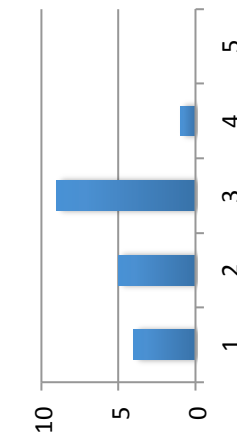
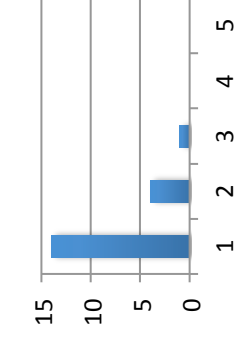
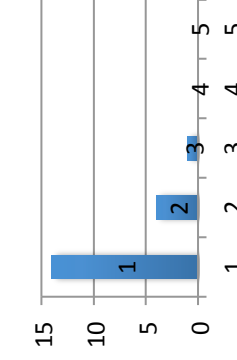
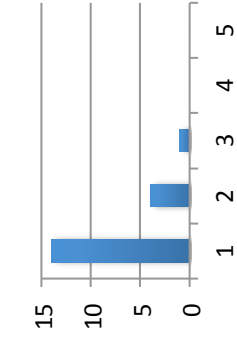
activities applied approach art
education fun groups learn lectures
museum pedagogy people
public teach videos works
workshopyoutube

activities art
education cultural bridge
learning museum knowledge
public social spaces
teach transmission understand value
visitorswork

Do you know the Pedagogical Museum for Children's Art (MuPAI) is?



How do you evaluate your knowledge on the EDUCATIONAL ACTIVITIES organized by the MuPAI?



Name the educational activities that you remember.

children drawing
film ikea mcdonald
surveythinkworkshops

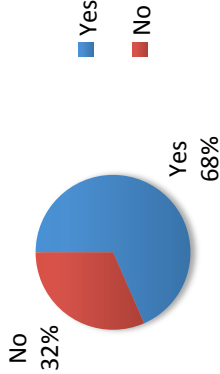
camps drawing
summer

children drawing
film ikea mcdonald
surveythinkworkshops

activities adults art
camps children
colors complucine
education film holiday
mupai painting
summer workshops

Empirical Framework

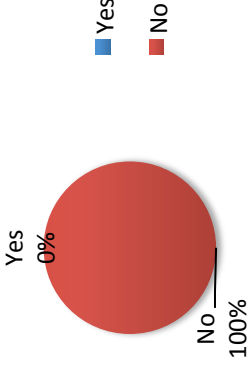
In case you know the ACTIVITIES organized by the MuPAI, has this had any influence in you?



In case the answer is yes, in which way?

activities adult art
children education experience field given
ideas interested learn mupal
opened possibility practices
students teacher teaching
youth

Have you ever been to an educational activity organized by the MuPAI?



If you answer is yes, ¿which ones?

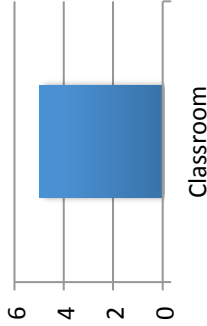
encourages experimental film workshop

encourages experimental film workshop

-

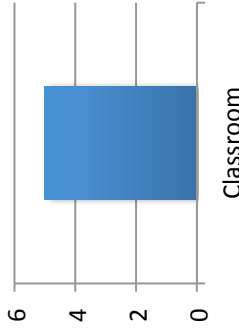
Pedagogical Museum for Children's Art's case study

In case you know the educational activities of the MuPAI, what is your primary source of information?

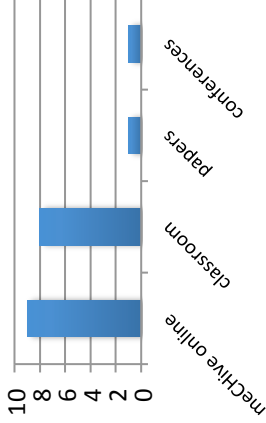


In case you know the educational activities of the MuPAI, what do you think the ethos of these activities is?

classical teaching keep past practic art education proposals



classical teaching keep past practicing



activities art artistic activities base changed children creating develop education learning mupai people position practice really related system theory thinkwork

Do you think that the meChive online archive makes visible and meaningful the educational activity of the Pedagogical Museum for Children's Art?

- -

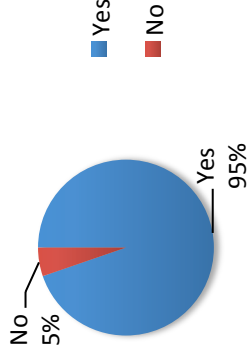


Table 61 The Pedagogical Museum for Children's Art's case study: summary of answers in Group C

ANALYSIS OF GROUPS A, B AND C RESPONSES

The first part of this analysis consists on the establishment of an equivalence of the control and experimental groups. The questions for establishing the control and experimental groups were posed before any contact with the meCHive online platform or the meCHive events. Both control and experimental groups have the same number of participants: 19. The questions are:

Have you ever participated in a museum education activity?

In Group A both in control and experimental groups, 16 participants have answered 'yes' while only 3 participants have said 'no'.

In Group B in the control group, 12 participants have answered "yes" while 8 participants have said "no" while in the experimental group 13 participants have said "yes" and 7 have said "no". The difference between control and experimental groups is not relevant enough to consider they are not equivalent.

In Group C, in the control group, 10 participants have answered "yes" while 9 participants have said "no" while in the experimental group 11 participants have said "yes" and 8 have said "no".

Have you ever searched for information on museum education activities other than the information that appears on the official museum website?

In Group A, both in control and experimental groups, 15 participants have answered 'yes' while only 4 participants have said 'no'.

In Group B, in the control group 11 participants have answered "yes" while 9 participants have said "no". In the experimental group 10 participants have said "yes" and 10 participants have said "no". The difference between control and experimental groups is not relevant enough to consider they are not equivalent.

In Group C, the control group 10 participants have answered "yes" while 9 participants have said "no". In the experimental group 11 participants have said "yes" and 8 participants have said "no". The difference between control and experimental groups is not relevant enough to consider they are not equivalent.

Define 'museum education'.

In Group A the definitions given by both control and experimental groups, the most mentioned words have been 'museum' and 'education' followed by 'activities', 'guided' and 'learn'. The definitions given by both groups not only had similarities in the use of words but also in the phrasing of the definitions. Not many specific forms of activities except for guided tours were mentioned.

In Group B In the definitions given by both groups, the most mentioned words have been "museum" and "education" followed by "activities", "knowledge" and "learn". The definitions given by both groups not only had similarities in the use of words but also in the phrasing of the definitions.

In Group C, the definitions given by both groups, the most mentioned words have been "museum" and "education" followed by "activities" and "knowledge". The definitions given by both groups not only had similarities in the use of words but also in the phrasing of the definitions.

Do you know what the Pedagogical Museum for Children's Art (MuPAI) is?

In Group A this question was answered by both groups in equal manner: 8 people admitted not knowing what the MuPAI is while 11 said that they knew the MuPAI. It is important to remark the number of people that don't know what the MuPAI is when considering that both groups belong to a Master's degree that is taught in the same building as the museum is located. This question was asked during the second week of classes of the Master's degree. It is understandable that not all participants have noticed the museum.

In Group B, this question was answered slightly differently in each group: in the control group 11 people admitted not knowing what the MuPAI is while 9 said that they knew the MuPAI; in the experimental group 12 people admitted not knowing what the MuPAI is while 8 said that they knew the MuPAI. It is important to remark the number of people that don't know what the MuPAI is when considering that both groups are formed by students of the third year of the Fine Arts degree. The MuPAI is located in the 1st floor of the building where the students have been attending class. It is interesting that after years attending class in the same building, the MuPAI is for some of them completely unknown.

In Group C, this question was answered slightly differently in each group: in the control group 6 people admitted not knowing what the MuPAI is while 13 said that they knew the MuPAI; in the experimental group 7 people admitted not knowing what the MuPAI is while 12 said that they knew the MuPAI. It is important to remark the number of people that don't know what the MuPAI

is when considering that both groups are formed by students of the fourth year of the Fine Arts degree. The MuPAI is located in the 1st floor of the building where the students have been attending class. It is interesting that after years attending class in the same building, the MuPAI is for some of them completely unknown.

How do you evaluate your knowledge on the EDUCATIONAL ACTIVITIES organized by the MuPAI?

In Group A, all participants except for one in the control and one in the experimental group considered that their knowledge on the educational activities organized by the MuPAI was 1 (in a scale of 5), that meaning that they knew nothing about the MuPAI's educational activities. The remaining participants considered that 2 in a scale of 5 represented their knowledge on the MuPAI educational activities.

In Group B, in the control group the participants evaluated their knowledge on the educational activities of the MuPAI as follows: as not knowing a thing 15, 4 evaluated their knowledge with a 2 and 1 with a three. The median of the control group is 1,3. In the experimental group 16 considered that they knew nothing about the educational activities of the MuPAI, 2 evaluated their knowledge with a 2, 1 with a 3 and 1 with a 4. The median of the experimental group is 1,35. Despite the difference of 0,05, we still consider both groups as equivalent.

In Group C, both experimental and control groups evaluated their knowledge on the educational activities of the MuPAI as follows: as "not knowing a thing" 14, 4 evaluated their knowledge with a 2 and 1 with a three. The median of the control group and the experimental group is 1,31.

Name the educational activities that you remember.

The only ones in Group A answering this question were the ones that evaluated their knowledge with a 2 in the previous question. These two participants only had in common the work "workshop"

In Group B, the only ones answering this question were the ones that evaluated their knowledge with a more than 1 in the previous question. Both groups repeated the word "activities", "workshops", "visit" and "children", but no specific information was given.

In Group C, the only ones answering this question were the ones that evaluated their knowledge with a more than 1 in the previous question. Both groups repeated the word "activities",

"workshops", "visit", "summer" and "children", but no specific information was given.

In the case you know the ACTIVITIES organized by the MuPAI, has this had any influence on you?

In Group A the answers to this question differ slightly in the control and experimental groups. While in the control group all participants answered that the MuPAI hadn't influenced them, in the experimental group only one participant considered that the MuPAI's educational activities has had an influence in them.

In Group B, the answers in to this question differ slightly in the control and experimental groups. While in the control group only 1 participant answered that the MuPAI had and influence in her, in the experimental group two participants considered that the MuPAI's educational activities has had an influence on them.

In Group C, the answers in to this question differ slightly in the control and experimental groups. While in the control group 2 participants answered that the MuPAI had and influence on them, in the experimental group one participant considered that the MuPAI's educational activities has had an influence on them.

In the case the answer is yes, in which way?

In Group A there were no answers to this question.

In Group B, the few people influenced by the MuPAI, considered that it had enhanced their "curiosity", and that knowing the activity had a "positive" influence on them.

In Group C, the few people influenced by the MuPAI considered that it was about the "drawings", and that knowing the activity had provoked interesting "reflections".

Have you ever been to an educational activity organized by the MuPAI?

None of the participants in Group A had ever been to an educational activity organized by the MuPAI.

In Group B none of the participants had ever been to an educational activity organized by the

MuPAI.

In Group C, only one participant of the control group had the experience of taking part in an activity carried out by the MuPAI.

If you answer is yes, which ones?

In Group A there were no answers to this question.

In Group B there were no answers to this question.

In Group C, there were no answers to this question but in the control group one participant pointed out that taking the test "encouraged him to take part in the activities organized by the MuPAI".

In the case you know the educational activities of the MuPAI, how would you define the ethos of these activities is?

In Group A No one attempted to define the MuPAI's ethos.

In Group B, no one attempted to define the MuPAI's ethos.

In Group C, the few participants that attempted to define the ethos of the MuPAI mentioned that that it was related to the "practice" and to a "non-classical" approach to teaching.

The purpose of establishing these control and experimental groups is that there is always going to be a change in the knowledge about the MuPAI's educational activities from October to December. Considering that both groups of participants were during the course of this research enrolled in a Master's degree in Art Education in social and cultural contexts. It is not surprising that thanks to that master's, the participants' improvements in the knowledge of the MuPAI is not only due to the exposure to the meCHive online platform. We cannot establish the cause (archive) and effect (visible and meaningful) without comparing the evolution of the control group. Even if the control group hasn't had an interaction with the meCHive online platform, both groups have had interactions with other sources of information. To control these sources of information's effect on this evaluation, in each question, we compare experimental and control performance in the tests.

Does the meCHive online prototype improve the "visibility" of the MuPAI's educational activities?

To see if the meCHive makes "visible" (as stated in the hypothesis) the MuPAI's educational activities, we consider the difference of results between the experimental group in October, when they knew hadn't had any contact with the meCHive online prototype and the answers to the same questions in December, after having had a 2-hour session working with the online platform. The answers to the questions that give us evidence of the change in visibility are:

Do you know what the Pedagogical Museum for Children's Art (MuPAI) is?

In Group A, in October, only 11 (58%) people of the experimental group knew what the MuPAI was while in December all 19 (100%) participants knew what the MuPAI is. Both experimental and control groups had the same evolution: In October, only 11 (58%) people in both groups knew what the MuPAI was while in December all 19 (100%) participants knew what the MuPAI is. In this sense, we cannot say that the meCHive online platform has made any difference in the results.

In Group B, in October, 9 (45%) people of the control group knew what the MuPAI was. In the test that the participants answered in December was exactly the same. However, in the experimental group in October only 8 (40%) people knew what the MuPAI was and in December, after using the meCHive online platform, 19 (95%) people knew what the MuPAI was. In this sense, the interaction with the meCHive platform meant an increase in the 55% in the knowledge of what the MuPAI is.

In Group C , In October 13 (68%) people of the control group knew what the MuPAI. In the test taken in December, the participants' answers remained the same. However, in the experimental group in October 13 (68%) people knew what the MuPAI was and in December, after using the meCHive online platform, 19 (100%) people knew what the MuPAI was. In this sense, the interaction with the meCHive platform meant an increase in the 32% in the knowledge of what the MuPAI is.

How do you value your knowledge on the EDUCATIONAL ACTIVITIES organized by the MuPAI?

In Group A, when asking the participants to evaluate their own knowledge of the MuPAI activities, the experimental group in October considered that 18 of them knew nothing and evaluated their knowledge with a 1. In December, after working with the archive they distribution was: 4 people evaluated their knowledge with a 2, 7 people with a 3 and 8 people with a 4. The

medium evaluation of knowledge in October was a 1,05 while in December it was a 3,21. Therefore, there is an improvement of 2,16 points in the knowledge of the educational activities of the MuPAI. In the control group, 2 valued their knowledge of the MuPAI as 1, 14 as 3 and 4 as 4. In October, the museum evaluation of knowledge was 1,05 while in December was a 3,15. Therefore, in the control group there was a 2,10 of improvement. Which means that only a 0,06 of the improvement in the knowledge about the MuPAI would be due to the effect of using the meCHive online platform.

In Group B, when asking the participants to evaluate their own knowledge of the MuPAI activities, the experimental group in October considered that 16 of them knew nothing and evaluated their knowledge with a 1, 2 evaluated their knowledge with a 2, 1 with a 3 and 1 with a 4. In December, after working with the archive they distribution was: 3 people evaluated their knowledge with a 1, 2 people with a 2, 11 people with a 3, 3 people with a 4 and 1 people with a 5. The median evaluation of knowledge in October was a 1,35 while in December was a 2,75. Therefore, there was an improvement of 1,4 points in the knowledge of the educational activities of the MuPAI in the experimental group. In the control group, in October, 15 valued their knowledge of the MuPAI as 1, 4 as 2 and 1 as 3. In December, the results remained the same, therefore, there was no improvement. Which means that a 1,4 points of improvement in the knowledge about the MuPAI would be due to the effect of using the meCHive online platform.

In Group C, when asking the participants to evaluate their own knowledge of the MuPAI activities, the experimental group in October considered that 14 of them knew nothing and evaluated their knowledge with a 1, 4 evaluated their knowledge with a 2 and 1 with a 3. In December, after working with the archive they distribution was: 4 people evaluated their knowledge with a 1, 5 people with a 2, 9 people with a 3 and 1 person with a 4. The median evaluation of knowledge in October was a 1,31 while in December it was 2,37. Therefore, there was an improvement of 1,06 points in the knowledge of the educational activities of the MuPAI in the experimental group. In the control group, in October 14 valued their knowledge of the MuPAI as 1, 4 as 2 and 1 as 3. In December, the results remained the same; therefore, there was no improvement. This means that a 1,06 point of improvement in the knowledge about the MuPAI would be due to the effect of using the meCHive online platform.

Name the educational activities that you remember.

In Group A, the answers to this question has changed remarkably from the answers received in October when only 'workshops' was related to the activity of the MuPAI, to the answers given in December in which all programs were mentioned. The answers to this question were remarkably different in the control group and the experimental group. The experimental group exposed to the

archive gave a more complete and developed answer in referring to more programs than the ones referred by the control group. That difference can be considered the influence of the online archive.

In Group B, the answers to this question in the experimental group have changed remarkably from the answers received in October when only "activities", "children" and "visit" were related to the activity of the MuPAI, to the answers given in December in which many programs were mentioned. The answers to this question were remarkably different in the control group and the experimental group. The experimental group exposed to the archive gave a more complete and developed answer in referring to more programs than the ones referred by the control group. That difference can be considered the influence of the online archive.

In Group C, the answers to this question in the experimental group have changed remarkably. Even if in the test taken in October some specific information was pointed out by the participants like "drawings", "films", "McDonalds" drawing competition, and "summer camps", after the exposure to the online archive, the experimental group signaled a more complete overview of activities carried out by the MuPAI: "adults", "holiday programs", "compuCINE", "summer camps" and "painting" were mentioned. However, the control group in December didn't improve the variety of programs mentioned in the test take in October.

Does the meCHive online prototype improve the "meaningfulness" of the MuPAI's educational activities?

In the case you know the ACTIVITIES organized by the MuPAI, has this had any influence on you?

In Group A, the experimental group in October only one participant answered "yes"(5%) while in December 17(89%) people considered that knowing about the educational activities of the MuPAI had influenced them in some way. While the experimental group in December 17(89%) people considered that knowing about the educational activities of the MuPAI had influenced them in some way, the control group 11 (58%) people considered that knowing about the MuPAI has had an influence in them. As a result, a 26% is the difference of the influence that can be attributed to the use of the meCHive online platform.

In Group B, in this answer, the experimental group in October only 2 participant answered "yes"(10%) while in December 10 (50%) people considered that knowing about the educational activities of the MuPAI had influenced them in some way. While the experimental group in December 10 (50%) people considered that knowing about the educational activities of the

MuPAI had influenced them in some way, the control group 1 (5%) people considered that knowing about the MuPAI has had an influence in them. As a result, a 40% is the difference of the influence that can be attributed to the use of the meCHive online platform.

In Group C in this answer, the experimental group in October only 2 participants answered "yes"(11%) while in December 13 (68%) people considered that knowing about the educational activities of the MuPAI had influenced them in some way. While the experimental group in December 13 (68%) people considered that knowing about the educational activities of the MuPAI had influenced them in some way, the control group 2 (11%) people considered that knowing about the MuPAI has had an influence in them. As a result, a 57% is the difference of the influence that can be attributed to the use of the meCHive online platform.

In the case the answer is yes, in which way?

In Group A, the experimental group considered that they had been influenced by the MuPAI activities in "inspiring" them to make "projects", opening up "possibilities" and giving them "ideas". They considered that the activities were "interesting". The control group gave more vague information on the kind of influence, having as the most mentioned word "workshop".

In Group B, the experimental group considered that they had been influenced by the MuPAI activities in the "possibility" of considering museum education as a professional career to pursue, and having more "information" about it.

In Group C, the experimental group considered that they had been influenced by the MuPAI activities in the "possibility" of considering museum education as a professional career to pursue, and having more "information" about it. They have had "ideas" they could apply in their professional life and this knowledge had "opened" up their view on what can be done with "children, adults and teacher training".

In the case you know the educational activities of the MuPAI, what do you think the ethos of these activities is?

In Group A, after using the platform, all participants attempted to define the ethos behind the MuPAI educational activities. "Education", "learn" and "art" were the most mentioned words, followed by "experience", "knowledge", "fun", "different" and "creative". The control group defined the ethos of educational activities offered a different view, considering it "dynamic" and "different from other museum visits"

In Group B, after using the platform, all participants attempted to define the ethos behind the MuPAI educational activities. "Education", "art" and "activities" were the most mentioned words, followed by "innovative", "necessary" and "interest". The control group defined the ethos of educational activities offered a different view, considering it "necessary" and "positive".

In Group C, after using the platform, only the experimental group was able to propose different definition of the ethos of the MuPAI. In defining it, words like "learning", "creating", putting "theory into "practice" and social "change" were mentioned in considering what the objects tell about the MuPAI's activity.

Do you think that the meCHive online archive makes the educational activity of the Pedagogical Museum for Children's Art visible and meaningful?

In Group A, this question was only asked in December after using the meCHive online platform and all 19 participants (100%) considered that the meCHive online platform make the activities of the MuPAI visible and meaningful.

In Group B this question was only asked in December after using the meCHive online platform and all 20 participants (100%) considered that the meCHive online platform make the activities of the MuPAI visible and meaningful.

In Group C, this question was only asked to the experimental group in December after using the meCHive online platform and 18 participants (95%) considered that the meCHive online platform make the activities of the MuPAI visible and meaningful.

When asked about the primary source of information of the MuPAI activities,

In the Group A, 18 members of the control group considered that internet in general was their main source of information and only one considered it was the classroom. 11 members of the experimental group considered that the classroom was their main source of information to know about the MuPAI activities, followed by a group of 7 that considered the meCHive online platform their main source of information and only one considered the museum's official website as its primary source.

In Group B, when asked about the primary source of information of the MuPAI activities, 1 member of the control group considered that the classroom was their primary source. In the

experimental group, after using the meCHive platform 16 members of the group considered that their main source of information to know about the MuPAI activities was the meCHive online archive, followed by 1 who considered the thesis, 1 the official website and 1 the classroom as main sources.

In Group C, when asked about the primary source of information of the MuPAI activities, 1 member of the control group considered that the classroom was their primary source. In the experimental group, after using the meCHive platform 9 members of the group considered that their main source of information to know about the MuPAI activities was the meCHive online archive, followed by 8 who considered the classroom was the main source of information, 1 the papers published on the activities and 1 conferences as main sources. In this case it is worth mentioning that this group has Noelia Antúnez del Cerro as their Professor, who is the Coordinator of educational activities at the MuPAI. It is not surprising that the classroom is a very important source of information when wanting to know about the MuPAI activities.

4.3.4.2 The Event prototype

1st session EVALUATION

The session's evaluation was carried out through a survey in which 15 out of 23 participants from the year 2014-2015 (neither 2013-2014 nor 2016-2017 were asked to answer the survey) answered.

The following chart summarizes the responses:

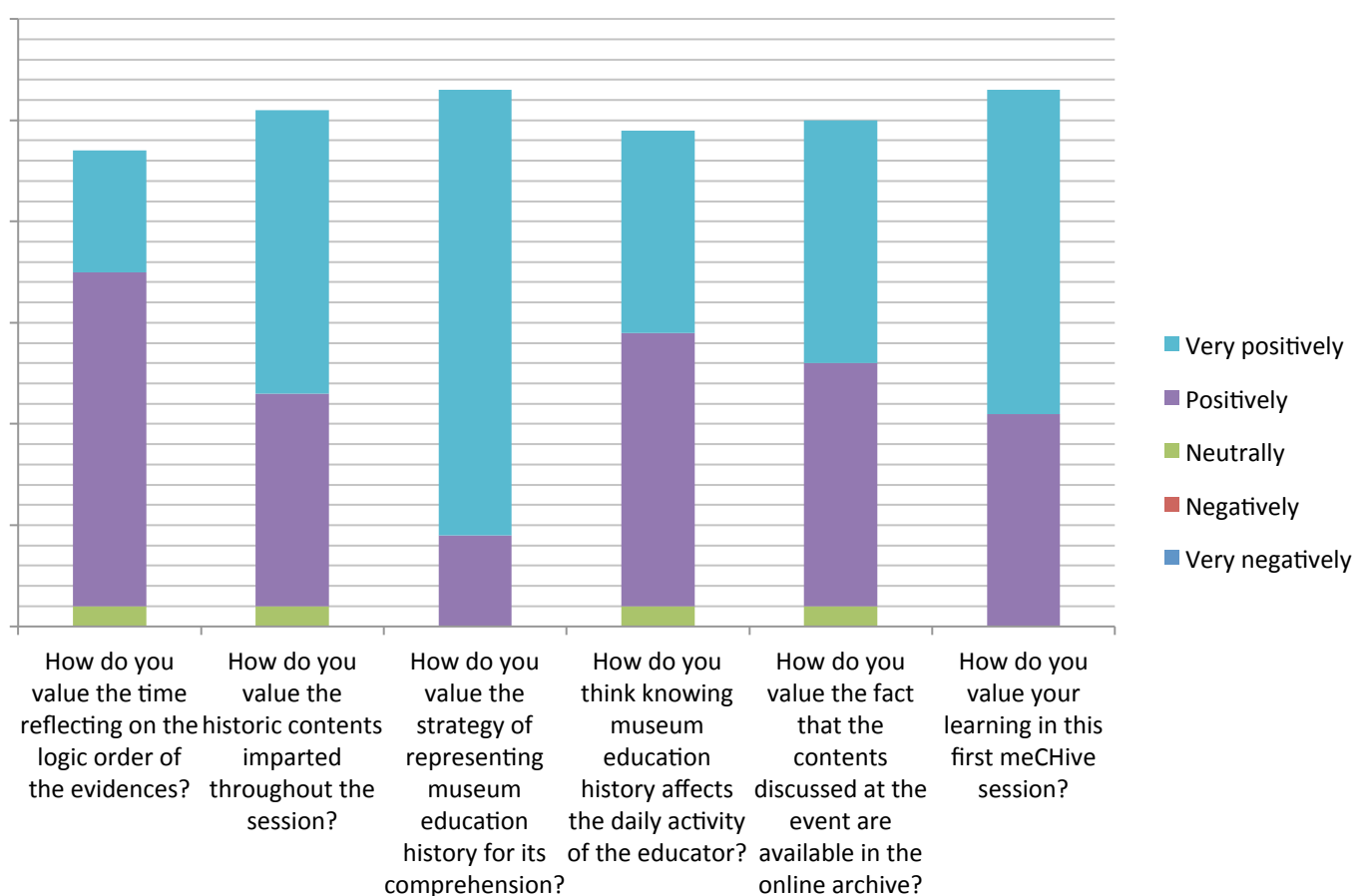


Table 62 Graph for the evaluation of Session 1

2nd session EVALUATION

The evaluation of this activity consisted of a survey that 18 out of 23 participants from the year 2014-2015 took. In this evaluation they were asked exclusively about how they valued the contents and strategies for learning those contents. The results can be summed up as follows:

The survey serves to have some data around the opinions that were discussed in the last minutes of the session. Interesting things like the overuse of the word *participation* in the museum context. Also, it was discussed how little details the participants at the museum receive of how participation works. The museums encourage participation on the part of the museum user but the participants in this session recognized that rarely did they know about the rules of participation.

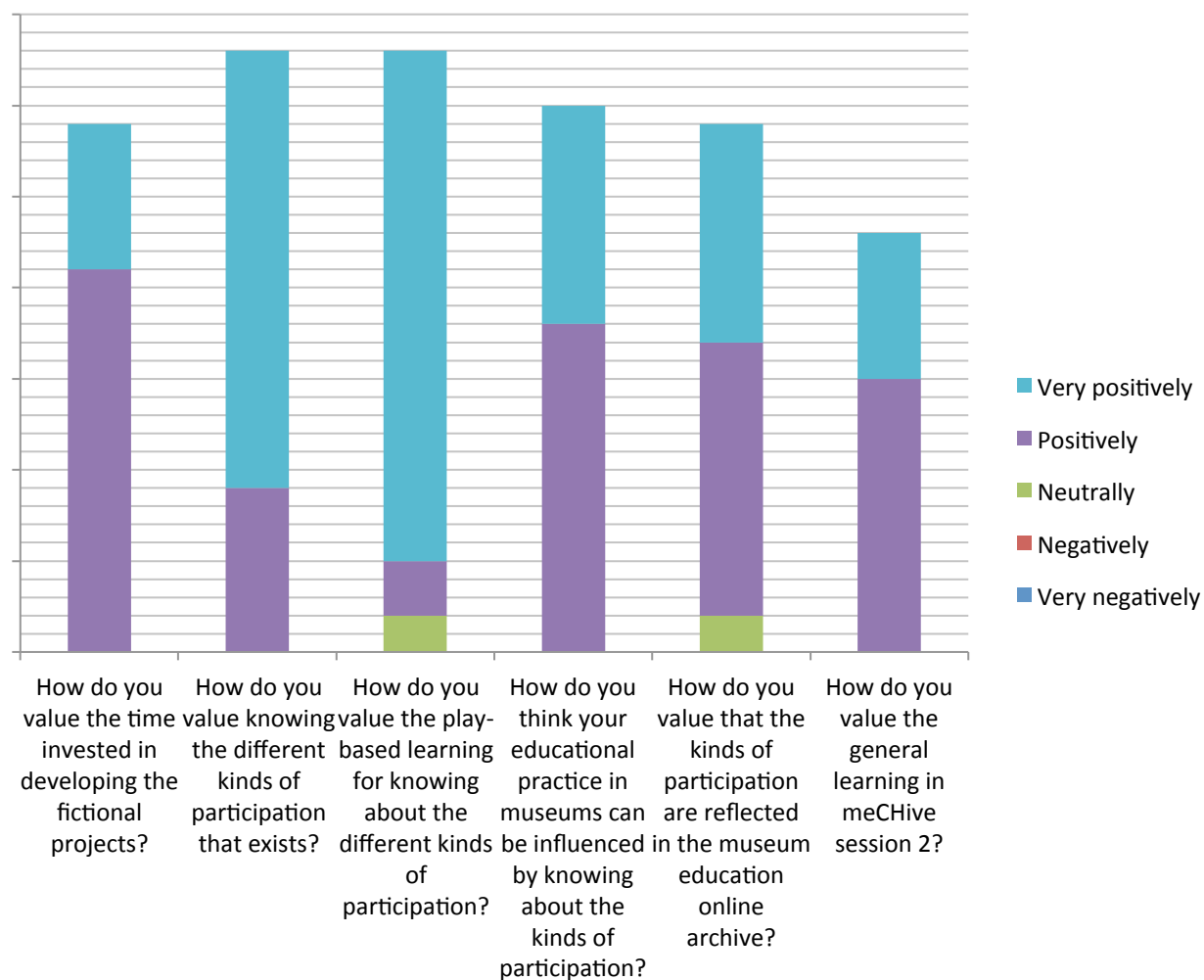


Table 63 Graph for the evaluation os session 2

3rd session EVALUATION

This session was evaluated through the use of a survey that was sent to all the participants from the year 2014-2015. From the 23 participants that the survey was sent to, only 21 answered. The answers to the online survey can be summed up as follows.

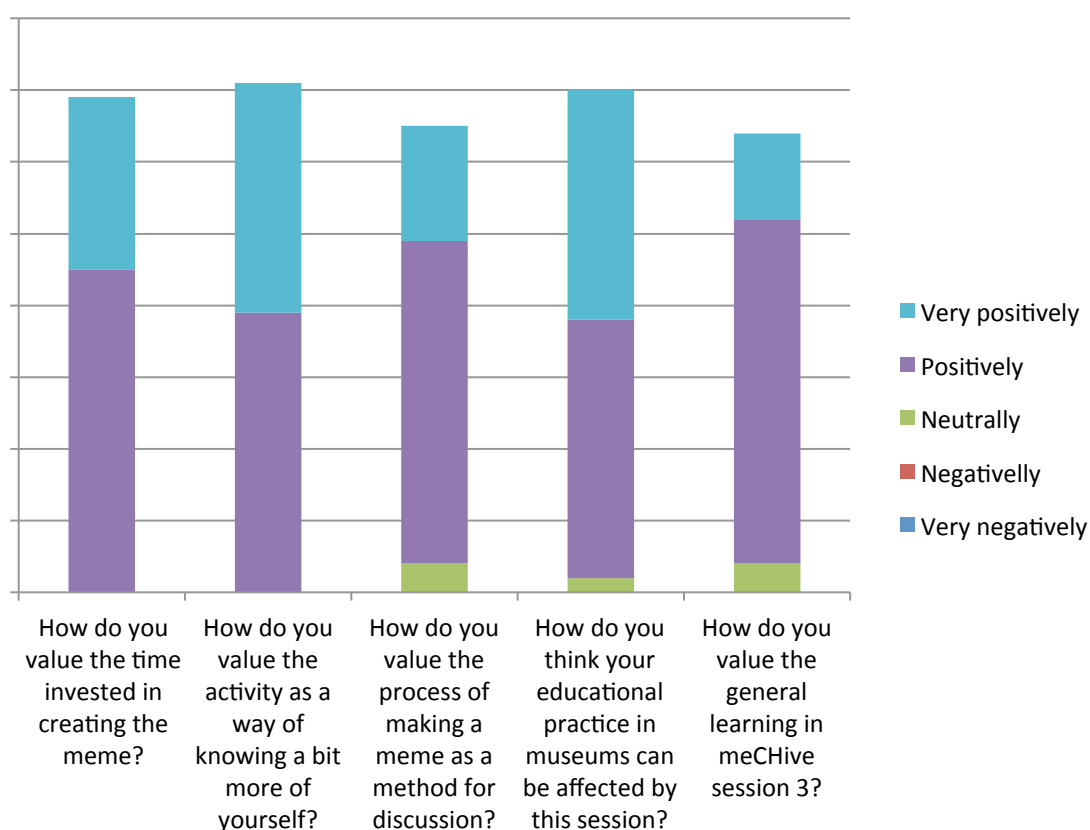


Table 64 Graph for the evaluation of session 3

Furthermore, interesting thoughts were shared in this session on how to better communicate the educational activity of museums not only to society but also to more familiar contexts. The fact that the time in front of the computer in most cases showed "what we really do", led the discussion to suggest ways to reduce that time and spend more time in the galleries.

4th session EVALUATION

This rather complicated game was highly valued by the participants as an efficient way of finding the educator they felt more connected with. The educators from the year 2014-2015 were sent a survey (17 answers were collected out of the 19 participants that attended the session.) This is the summary of the answers received.

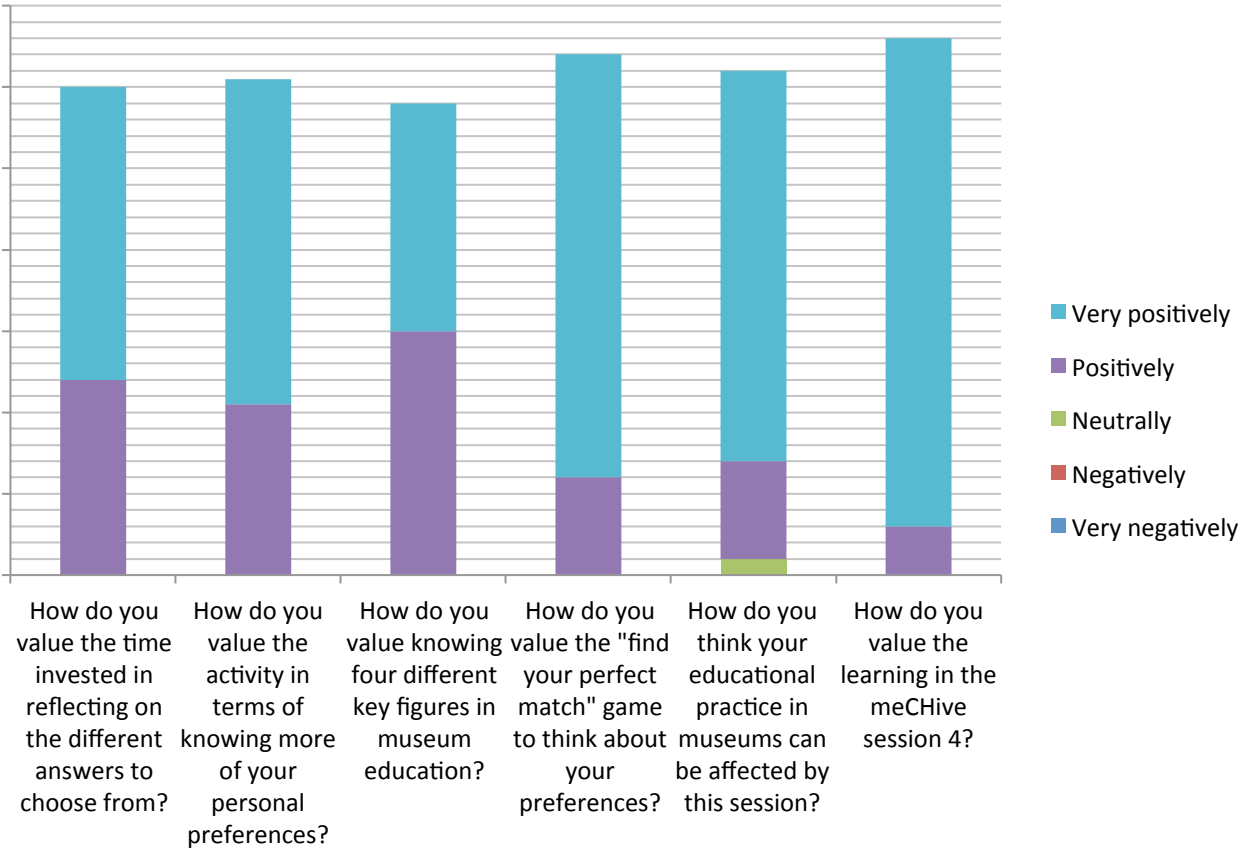


Table 65 Graph for the evaluation of session 4

In more informal conversations around the session, some participants wanted to know more about their love-educators or wanted to know about more key figures that would follow the ideas of their chosen one.

Another sign of satisfaction with this session was that some that couldn't attend it, contacted us to answer the questionnaire and then asked about the key figure that their answers had led them to.

5th session EVALUATION

This session was evaluated through the use of a survey that was sent to all the participants from the year 2014-2015, which means that the session that was evaluated was the one dealing with the video correspondence with museum educators through the online archive. The results of the survey can be summed up as follows:

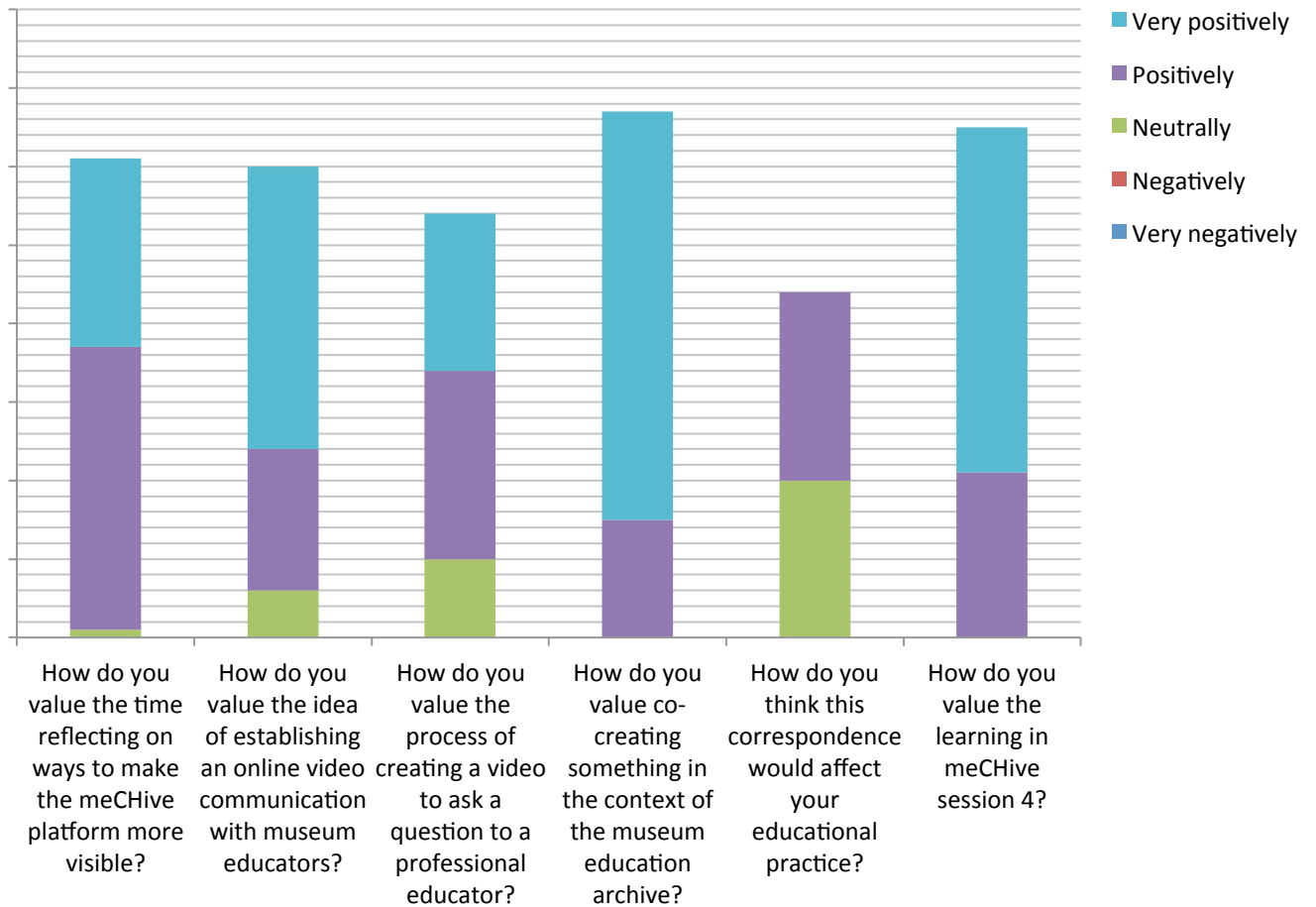


Table 66 Graph for the evaluation of session 5

6th session EVALUATION

The evaluation of this session took place right after the performative visit. It evaluated not only the last meCHive session but the whole experience of the sessions.

The last session was evaluated when talking to the participants that considered that we were exposing a situation that was felt very commonly: entering an exhibition space intended for participation and not understanding the terms of that participation, attending a guided tour and feeling "stupid" or "out of context". One of the few people that attended the tour that was not related to any of the fields of art or education considered that the educational goals of the museums were way more pretentious than the educational goals she personally had. We wonder if this is an audience extended view of museums.

About the evaluation of the sessions in general, there was agreement in considering the sessions essential for learning things they hadn't learned in other places. All members of the group stressed the point of including the sessions as part of the Master's degree in Art Education in Social and Cultural Institutions.

Other members considered that the sessions had been relevant from a personal perspective. They felt part of something that stayed in-between the archive and themselves, to create something new. And the fact that the project had been consistent in terms of documenting the process and publishing about it was highly valued.

There was an interest in continuing after the sessions after this experience as they were seen as "a space for possibilities".

We believe that the success of the sessions lie both in the topics that didn't overlap the Master's degree's contents and the fact that the sessions offered a reliable space for requesting contents that were not included in the Master's curriculum due to a lack of time.

Furthermore, a more informal evaluation was carried out after the session. In it, we discussed the necessity of including this kind of information as part of the museum educator training, the idea of innovation and its current use in education and the necessity of sharing historic experiences as a way of incorporating the knowledge of the educators of the past in the practices of the present and the future.

4.3.5 Findings

Does the museum education archive for the documentation, organization and preservation of the educational experiences improve the visibility and meaningfulness of the educational activity of The Pedagogical Museum for Children's Art?

The short answer is yes. However it is different the extent to which the archive improves the visibility and meaningfulness of the MuPAI depending on what tool we are talking about: the online platform and the event.

In the case of the online platform, it depends on the group we are discussing.

As we have seen in the previous analysis, the GROUP A was formed of people with a high interest in knowing about MuPAI's educational activities. This makes it a highly motivated group as well as well informed from the beginning. In this case, the online prototype meCHive is less a tool for visibility (because the group already knew about the MuPAI and throughout the three months in which the evaluation was carried out, in many occasions this group received information from different sources) and more a tool for meaningfulness (because the materials found in the archive made the educational activities a resource that had influenced a large amount of the students). Even if of the total 86% of improvements in the influence of the MuPAI activities only a 26% can be attributed to the effect of the online archive, the MuPAI influence in this collective is more powerful. As a result, the archive is a contributor to making the MuPAI's activities meaningful to others.

In contrast, the GROUP B was formed by people who knew little about the MuPAI to begin with. Through the use of the online platform, the MuPAI's educational activities became visible for them. However, as their motivation for knowing about them was not high (they are Fine Art students studying a compulsory subject on education), the meCHive online platform has contributed to the meaningfulness of the educational activities of the MuPAI but to a lesser extent.

GROUP C constituted a middle course in this study. As they were Fine Art students studying a non-compulsory subject on Art Education, some of them are highly motivated while others are simply in that subject because it fitted in their schedules. In any case, the visibility of MuPAI's educational activities improved greatly and this resulted in making them meaningful to the participants as 57% of them stated.

A fourth group that is considered a potential user for this platform is the professional educator that uses the platform to influence their present practice. We haven't carried out an evaluation with control and experimental groups because of the impossibility of gathering a group to interact with the platform. However, those professionals that have come across the platform have sometimes given us their feedback. These are some of the examples:

(A compilation of publications of the MuPAI) It's great for my students! Clara Megías, Professor at ESCUNI Madrid. May 3 2015

Thanks for all the great work you are doing! Noelia Antúnez del Cerro. Educational activities coordinator. MuPAI, Madrid.

You can't imagine how this has helped me. I'm going to read it all and I'll keep you updated. Of course, meCHive is very present. It will appear because it is an essential material and I want to study it all now that I have time. Ana Belén Corrales Heras, Intern at Matadero Madrid. 18 February 2016

According to the meCHive event, it clearly made the MuPAI more visible given that the sessions took place in the museum. This made the group of people taking part in the events actually experience a MuPAI program and get interested in other activities taking place in the space. In terms of meaningfulness, the meCHive sessions have had a deeper impact on the relevance of the experience in the participants' lives. Some of them stated that "they had never taken part in something like that in their lives", and most of them considered that the sessions had to be part of the Master's degree in Art Education in Social and Cultural Institutions' curriculum. However, in terms of accessibility to the sessions, even if the impact is deeper, less than 30 people were affected by them. While the online platform has the power of reaching many more people.

Finally, it is important to insist on the fact that this research has an internal validity given that we can establish relationships of causality between variables (dependent or independent), when eliminating (or controlling) other alternative explanations. Internal validity refers to the approximate validity with which we infer that a relation between two variables is casual or that the absence of a relationship implies the absence of cause. As a consequence, many other explanations to the observed relationships would emerge.

There is a lack of external validity due to the experimental manipulation (the alteration introduced by the researcher in the reality that analyzes). This makes the generalization of results of this research impossible. Furthermore, the subjects that took part in this evaluation were not randomly selected amongst those that constitute the universe or population of the study, but were selected amongst the volunteers of an experiment. All that, added to the fact that we are not including a sample larger than 150 cases, limits the possibility of generalizing the results of the sample to different contexts other than the experimental.

4.5 Conclusions to the Empirical Framework

The empirical framework started with the definition of a set of guidelines (meCHive protocol) to produce a prototype (meCHive prototype) in two formats: the online archive and the events.

The prototypes have a set of features that met the meCHive protocol but also the economic and practical reality of the context in which this experience has taken place has played an important role: the absent budget for designing the online platform from scratch or investing in materials for the sessions have produced a very specific online prototype and a very specific set of sessions. In other circumstances, the meCHive protocol would have led to very different prototypes.

However, the prototypes created met the guidelines of the protocol, which has led us to test the prototype (and by extension the protocol) in two case studies. The two case studies have been two representatives of two different institutions:

The Pedagogical Museum for Children Art is a very small institution, is a pedagogical museum, has a short educational history and currently implements a limited amount of activities mainly due to the reduced number of members in their staff.

Tate on the other hand is a multi-site institution, an art gallery that has a long educational activity and currently implements a massive amount of activities that is carried out by a well-established group of educators.

The challenge this archive had to face in practice was building an archive that would meet the extremely different needs of both institutions. For that reason, we started each case study with a front-end evaluation. Once each museums' necessities was clear, the meCHive protocol was adapted to them and the results led to the contribution of each institution to the meCHive prototype. At the same time, there was an interest in showing both MuPAI's and Tate's activities at the same levels of visibility. The meCHive prototype doesn't belong to any institution. It is a co-creation of many people involved in educational experiences in museums. It is not about marketing or publicity. It is about education. And in terms of education, the MuPAI's and the Tate's experiences are equally relevant, as long as the people experiencing or studying them consider them as such.

When testing if the meCHive protocol made the MuPAI's and Tate's educational activity visible and meaningful to others, we used participants that were considered potential users of both platform and sessions. The groups were constituted by Fine Art and Master's degree in Art Education in Social and Cultural Institutions students. The main reason for choosing these groups is because they are likely to become museum educators in the future. There has also been feedback on the part of working museum educators.

After a two-hour session with experimental groups, this is the quantitative conclusion to the question of: Does the museum education archive for the documentation, organization and preservation of educational experiences improve the visibility and meaningfulness of the educational activity of Tate and the Pedagogical Museum for Children's Art to others?

	VISIBILITY (out of 5)		MEANINGFULNESS	
	MuPAI	Tate	MuPAI	Tate
GROUP A	0,06	0,26	26%	32%
GROUP B	1,4	2,6	40%	15%
GROUP C	1,06	0,65	57%	31%
CONCLUSION	Yes	Yes	Yes	Yes

Table 67 Comparative between Tate's and MuPAI's results

In all cases there was an increase of the visibility and meaningfulness. The group A, as they were people that intend to become Art Educators, some of them in museums, they knew about MuPAI's and Tate's educational activities. Their increase hasn't been quantitatively as big as in other groups. However, qualitatively this is the group that has a better understanding of the educational activities as well as the ethos that produced them. In terms of meaningfulness, this is the only group in which knowing about Tate's activities has had a higher impact. Group B knew little about either MuPAI's or Tate's educational activities and for that reason they have the highest improvement in visibility. However, the meaningfulness of that knowledge is low, especially in the case of Tate. One of the explanations the users gave was that they were not as influenced by a museum of a foreign country as they were by a museum in their own building. Group C had a moderate improvement in both Tate's and MuPAI's visibility. However, the impact of knowing about those activities was very high in MuPAI's case and high in Tate's case.

Finally we have to take into account that these are the results after a two-hour session of the participants working with the online platform.

As for the meCHive as an event, we consider this a format that provides a deeper understanding, visibility and meaningfulness of the educational activities. However, the effects of this format are limited by the fact that not many people can benefit from them. The accessibility of this format is marked by time and space, while the online archive's accessibility is only marked by technology. However, we consider this a suitable format for introducing as many people as possible to the archival problematic and making them join the discussion.

This empirical framework has ended up as a successful putting into practice of what was found out in the referential framework. However, this is one of the many interpretations and applications of the referential framework. There is an undeniably personal approach in the decision making process that has lead us to a more or less successful outcome. We believe that the value of this practical experience lies in the conversations, the discussions and the recognition of a shared concern: museum education experiences need to be systematically archived.





5 Conclusions

5.1 Contributions

5.2 Publications

Image: Tate (1972) *Movement in Sculpture*. Chénies Street Gallery. London: Tate Archives

5 Conclusions

This research has been organized in five phases and each phase had a set of aims attached to them. Through the accomplishment of these aims, we are able to confirm or reject the hypotheses presented in section 2.2 of this text (2.2 Hypotheses):

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Pedagogical Museum for Children's Art to others.

and

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Tate to others.

So as to follow the same order, this conclusions starts recounting each aim and considering whether the aim has been accomplished.

FIRST PHASE. Observation and pre-design

The first phase consisted on an exploratory approach of the three fields that this research deals with so as to confirm that this research is relevant. After studying each concept, in this phase we listed the topics to take into consideration when creating an archive, as well as analyzing the previous situation to the application of the museum education archive.

AIM: Analyze the state of play in museum education so as to specify what contribution the creation of a museum education archive can offer.

This aim was met and the analysis of it can be read in section 3.1 that deals with the context of museum education. The specification of the possible contribution that a museum education archive can offer is fully explained in sections:

3.1.4 when suggesting the use of a museum education archive for building bridges between theory and practice

3.3.2 when involving the users in defining what the current means to know about museum education lacks.

2.2.4 when exposing the necessities for creating museum education archives under the concept of legitimation.

This aim was partially accomplished given that the definition of the state of play has been arranged according to the specific cases we have studied responding to a snowball process and these are (MoMA, Guggenheim New York, Brooklyn Museum, Bronx Museum, Fales Library, Van Abbe Museum, Tate, El Prado, Centro de Arte 2 de Mayo, Museo Patio Herreriano, Rede Museística de Lugo, Museo Nacional Reina Sofia, Museo Thyssen-Bornemisza and MAMT Pedagògic plus other European museums). When looking at them, we quickly realize that there are important absences as all cases come either from Europe or the United States of America. These cases were chosen through the snowball sampling method. This consists of choosing as a starting museum MoMA (for its relevance in hosting a museum education archive) and making each interviewee choose the following people to talk to. The fact that none of the interviewees mentioned a museum beyond Europe and the USA makes us reflect on the impermeable wall between Europe and USA on one side and the rest of the world on the other. This is one of the limitations of this research.

AIM: Define the concept of archive from different points of view with the purpose of describing the concept in its complexity.

The concept of *museum education archive* was defined in section 3.2. Firstly, the concept was explained through general ideas as a means for introducing the archive as a research resource. Secondly, there was an explanation of the specific ideas that directly affect this research.

AIM: Discuss the situation of archives in specific context of museum education departments in order to summarize the current state of the art.

The situation of archives in the museum education context was explained in section 3.3.1 where the conversations with museum education heads of departments as well as educators were organized under five questions: Who archives? For whom do we archive? What do we archive? How do we archive? and Why archiving?

Through the selection of those education departments' experiences we have gathered a heterogeneous response to each question. However, we recognize that, even if the selection of the departments was carefully made so as to collect a wide range of views, this analysis doesn't include all museum education departments in the world and the answers to these questions are attached to specific contexts.

AIM: List the key topics that have direct implications in the creation of a museum education archive to identify the most suitable archive model for museum education.

We listed the key topics: visibility, participation, format, authenticity, training and research. We identified that the participatory archive is a suitable model for preserving museum education experiences.

AIM: Interpret the key topics to make a specific proposal for the museum education archive (concept operationalization).

We analyzed these topics and the outcomes of it can be read in section 3.3.3 of this text. Thanks to this analysis, we created the meCHive protocol that is described in section 4.1.

AIM: Analyze the situation of the education departments in terms of archiving educational experiences at Tate and the Pedagogical Museum for Children's Art.

This aim was targeted at knowing the situation of the two case studies considered for this research: Tate and the Pedagogical Museum for Children's Art (MuPAI). This aim was accomplished when preparing the sections 4.3.2 and 4.4.2 which constitute the front-end analysis of the situation of both education departments.

SECOND PHASE. Empirical Generalization and archive design (initial theory induction).

This phase includes the creation of the museum education archive according to key topics listed in the previous phase. So as to create the archive, a protocol needs to be defined. The archive created would constitute the prototype in which the hypothesis is tested.

AIM: Outline the features and requirements of the museum education archive so as to establish the archive creation parameters.

The features and requirements of the museum education archive were outlined in section 4.1 of this text. In it we defined six features the archive should have:

PARTICIPATION: The museum education archive has to be participatory so that it works as a place for exchanges rather than a deposit of information.

VISIBILITY: The archive has to contribute to give visibility to the museum education profession and help in the understanding of it.

FORMAT: The archive has to promote the idea of being a place for exchanges through its format: the online archive and the event.

It has to be global, cheap and timesaving.

AUTHENTICITY: The archive has to be considered a reliable source of information. To

avoid risks of institutional instrumentalization of the activities, the archive has to be an independent repository.

TRAINING: The archive needs to serve as a training tool.

RESEARCH: The archive has to be both able to host research projects and encourage new ones.

AIM: To produce a museum education archive that meets the features previously outlined and that includes materials belonging to the specific case studies: Tate and the Pedagogical Museum for Children's Art.

We produced a museum education archive that meets all requirements of the meCHive protocol. This archive was named as "the meCHive" prototype in two formats: online platform and event.

Both formats included materials belonging to the educational experiences that take place at the MuPAI and Tate. Not all the materials produced by both institutions are included for reasons of copyright, accessioning dates and sensitivity of the materials. However, the materials we were allowed to include in the archive were enough for continuing our research.

Of the countless shapes this prototype could have, we chose a certain technology and event format. This means that it was necessary to see if the prototype really met the protocol.

AIM: To develop a correspondence between the features of the archive and the rates that prove that the requirements previously outlined have been met.

The meCHive prototype needed to be tested in terms of knowing if it could meet the features marked by the meCHive protocol. With that aim in mind, we established a set of rates that the prototype had to meet. We established them in an 80% of positive feedback in each of the tested features by a group of 58 users in the case of the online platform and 15 users in the case of the event.

THIRD PHASE. Hypothesis contrast: evaluation of the archival protocol in its application in two case studies: Tate and the Pedagogical Museum for Children's Art

The third phase's purpose is to test the archive as a tool that improves the visibility and meaningfulness of the educational activities of the Tate and the MuPAI. This phase gives us the data to consider the hypothesis valid or non-valid.

AIM: Evaluate if the created archive meets the features outlined in previous phases so as to

proceed to testing it in the case studies.

Through the use of the meCHive online platform by users and the participation of people in the events, we confirmed that the meCHive prototype met the requirements of the meCHive protocol.

All features were met to a certain extent, according to the users:

PARTICIPATION 87,33% considered this feature was accomplished.

AUTHENTICITY 98,33% considered this feature was accomplished.

VISIBILITY 98,33% considered this feature was accomplished.

TRAINING 89,33% considered this feature was accomplished.

RESEARCH 96,66% considered this feature was accomplished.

FORMAT 94,66% considered this feature was accomplished.

This was a key point as that it allowed us to proceed to the third phase of this research.

AIM: Assess if the created archive makes the educational function of the museums more visible and meaningful in the cases of Tate and the Pedagogical Museum for Children's Art (as expressed in the hypothesis)

In the case of the archive as an online platform, we assessed these improvements in visibility and meaningfulness through the establishment of three groups, each of them divided in two:

Experimental: They had contact with the archive (either online platform or event)

Control: They didn't have contact with the archive.

Each group took two tests. The first test (October 2015) served to confirm that both groups were equivalent, as well as determining the features of each group, their knowledge, motivation and interest in museum education. The second test (December 2015) consisted of the same questions that were asked in October but the experimental group had had a 2-hour session working with the online platform. Both quantitatively (See Table) and qualitatively there were significant improvements in visibility and meaningfulness for all groups.

	VISIBILITY (out of 5)		MEANINGFUL		
	MuPAI	Tate	MuPAI	Tate	
GROUP A	0,06	0,26	26%	32%	Yes
GROUP B	1,4	2,6	40%	15%	Yes
GROUP C	1,06	0,65	57%	31%	Yes

Table 68 Comparative of improvements in visibility and meaningfulness between Tate and the Pedagogical Museum for Children's Art

Detailed information on the evaluation can be found in points 4.3.4 (Tate), 4.4.4 (Pedagogical Museum for Children's Art) and 4.5 (conclusions to the empirical framework)

FOURTH PHASE. Prospective

The forth phase stresses the importance of giving continuity to this project.

AIM: Generate new proposals for improvements of the archiving system of educational activities in museums so as to allow other institutions to put them into practice.

This aim was accomplished and explained in chapter 6 of this text.

FIFTH PHASE. Literalizing and defense of the results

The last phase of this project is to organize the content in a comprehensible manner.

AIM: Write a thesis that collects the whole process' experience in a structured and comprehensible manner so as to share our findings with the field.

The text the reader has now in his/her hands the proof that this aim was accomplished.

After having reviewed how each main aim has been accomplished to a certain extent, we recall both our initial hypotheses.

The two hypotheses we propose in this study are:

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Pedagogical Museum for Children's Art to others.

and

The museum education archive for the documentation, organization and preservation of educational experiences improves the visibility and meaningfulness of the educational activity of the Tate to others.

After all this research we can confirm that both hypotheses are completely valid. We have proved it both quantitatively and qualitatively with different strategies. This gives complete reliability to this research. However, the type of validity we offer is internal given that we can establish relationships of causality between variables (dependent or independent), when eliminating (or controlling) other alternative explanations.

There is a lack of external validity due to the experimental manipulation (the alteration introduced by the researcher in the reality that analyzes). This makes the generalization of results of this research impossible. Furthermore, the subjects that took part in this evaluation were not randomly selected from those that constitute the universe or population of the study, they were selected amongst the volunteers of an experiment. All that, added to the fact that we are not including a sample larger than 150 cases, limits the possibility of generalizing the results of the sample to different contexts other than the experimental.

That being said, despite having met all aims and having confirmed our hypotheses, there are issues we haven't solved in this research so that we recommend have a follow-up in future pieces of research. We mention them here, to list the deficiencies of this research, but it is in the prospective section where we suggest specific lines of action for future improvements:

1. We haven't found a solution to the endemic lack of motivation on the part of museum educators to the activities related to documenting and archiving educational activities. It is vital to address this given that it affects the cycle of engagement that is responsible for the life-span of the museum education archive.
2. We consider that the technology we have used in the meCHive prototype (Web 2.0) is not the most suitable if we intend to open the platform to other museum education departments. Its search engine is weak and the participation can be achieved in other ways. A semantic web approach is probably worth exploring.
3. Almost all the sources of this research come from the USA and Europe. Few references come from other continents. This can lead to the false conclusion that only Europe and USA are affected by museum education memory loss. Even if this focus was the consequence of a snowball sampling and the fact that Europe and USA have a longer museum education history, we recognize that the results were polarized. Even if this was completely unintended, we consider it necessary that a more global approach be taken in future studies.
4. After having finished this research, we wonder if the word "archive" captures what we

have created. It definitely references the origin of the materials that are part of the online platform and the event. However, when creating the prototype we have put little emphasis on the organizational structure.

5. Finally, we want to stress the point of the resistance that some institutions can present when proposing the creation of a participatory museum education archive. The archival institution has many restrictions that make a project of these characteristics difficult to implement. The accessioning dates for instance, mark a 20-year period for documents to become available. This fact contrasts with the user's interest in the most recent educational activity. Furthermore, the contents made available in the archive need to be in line with the institutional view. So as to avoid all these restrictions, this project has been created in contact with the institutions but in an independent manner so that its users could have a more direct control over what items were released and how.

All these five points will be discussed in the section "proposals for future research" (chapter 6), when we turn these conclusions into possibilities for the continuation of this project.

5.1 Contributions

From the beginning of this project, we wanted to make sure that there were outcomes that could be useful to others long after this PhD research is over. We now list the outcomes this project has produced that are intended as learning objects for others.

5.1.1 Thesis

The thesis itself is a contribution, but after studying the sources of information the users prefer when wanting to know about educational experiences in museums, we realize that this text will not be the most searched for resource. However, this thesis has been the product of our personal training in museum education and we believe it can serve others.

Especially valued has been the Context: Museum Education chapter as a good presentation of the profession. We highlight the Museum Education history presented in the shape of three stories in chapter 3.1.3.2 What practice says: Three museum education stories: the spiral, the pendulum and the mesoamerican model.

Furthermore, the insights that produced the meCHive protocol that is presented in the section 3.3.3 Creating a museum education archive is an X-Ray of what the situation of important museums is in terms of participation, visibility, research and evaluation. This can be something that can lead to different initiatives for improving the situation of the museum education field.

Finally, the meCHive protocol, explained in section 4.1, can lead to multiple approaches to the creation of a museum education archive. It is our wish that whoever is interested in carrying out this task will find it a good starting point.

5.1.2 meCHive online prototype

The online archive meCHive is intended to be available in the long term for students and educators to use for their own research. This will probably be the most interesting resource that this project has produced for its accessibility and quality of the information uploaded.

5.1.3 meCHive sessions prototype

The sessions for educators discussion in the implications of the creation of a museum education archive as well as in museum education history (as described in this text in sections 4.2.2/ 4.4.4.2 /4.3.4.2), can easily be replicable. Since we designed them for this research, we have had a lot of invitations to replicate them in different institutions.

5.1.4 Conferences and talks

We have contributed to the field when disseminating our research in different contexts. These are the occasions in which we have shared our findings and research in progress with other colleagues.

2016

March. Introducing Tate and MoMA Archives. Telefónica Foundation. (Madrid, Spain)

2015

February. Archiving the uncollectable. Tate (London, United Kingdom)

2014

February. rEDUvolution. Bergen Academy of Art and Design (Bergen, Norway)

May. Art as a Vehicle for Knowledge. Culturgest (Lisbon, Portugal)

2013

March. V Conference for Art, Education and Citizenship. Círculo de Bellas Artes Madrid (Spain)

April. We are artists. We are teachers. Designed and imparted at the New York University (New York)

May. What does the MOMA think of you? Designed and imparted at the MoMA (New York)

September. I International Conference for art Education and Creation. School of Teaching La Inmaculada. Granada (Spain)

2012

October-November. Museums in Education. From Action to reflection. Thyssen Bornemisza Museum. www.c2edumtb.org.

5.1.5 Publications

Throughout the four years that this project has lasted, we have had the chance to present this project in the shape of papers and proceedings. Below, we present a list of these contributions to the research field:

Torres, S. (2015). Archiving the Uncollectable: Museum Education and Memory loss. In: *Tate Working Papers*. London: Tate (<http://www.tate.org.uk/research/research-centres/learning-research/working-papers/archiving-uncollectable>)

Torres, S. (2015). Art as a vehicle for knowledge. In: *Imaginar* nº 59 (http://presencial.cicareart.com/images/publicaciones/Experiencias_y_propuestas_de_investigacion_y_docencia_en_la_creacion_artistica_978-84-338-5665-4.pdf)

Torres, S. (2014). Museum Education Archive (meCHive), connecting the experiences of the DEAC. In: 18 DEAC. Madrid: Prado Museum. (<http://precontentelprado.gnoss.com/imagenes/proyectos/personalizacion/7317a29a-d846-4c54-9034-6a114c3658fe/cms/pdf/deac-com-sara-torres.pdf>)

García-Sempere, P.; Tejada Romero, P. y Ruscica, A. (coords.) (2014). *Experiencias y propuestas de investigación y docencia en la creación artística*. Granada: Editorial Universidad de Granada. (http://presencial.cicareart.com/images/publicaciones/Experiencias_y_propuestas_de_investigacion_y_docencia_en_la_creacion_artistica_978-84-338-5665-4.pdf)

Torres, S. (2014). Memoria del museo pedagógico de arte infantil: un archivo de experiencias. In: *Congreso Internacional Museos Universitarios*. Madrid: Universidad Complutense.

Torres, S. (2012). The Learning Museum. In: *II Congreso Internacional "Los Museos en la Educación"*. [online] Madrid: Museo Thyssen-Bornemisza. (http://www.educathyssen.org/ii_congreso)

5.1.6 Bringing change

Finally we like to believe that we have asked some uncomfortable questions that might potentially lead to a positive change. It was pointed out by some interviewees that the fact alone of spending one or two ours talking to us about archiving learning experiences was something that had helped them in approaching the task differently. In the museums where we have done our case study, there has been a very enthusiastic and positive response to this project and what it has meant for the educational teams.

Now future museum educators can count on a tool that challenges their preconceptions of museum education. The stereotype of education in museums in the shape of a guided tour alone has a very heavy influence on how society sees museum education. We, museum educators, knew a long time ago the possibilities this profession has to make social change. Hopefully, this research will take the word beyond the museum walls.

Finally, this research has produced changes in myself. In the introduction of this text, I explained the process of *me* becoming *we*, the voice of many museum educators in the course of this research. Now, in this moment to going back to being just myself, but in a different way: older, more aware of the complexities and challenges of research and more knowledgeable, of course. However, the biggest change has been in terms of recognizing the huge potential the museum education profession has and the determination to continue exploring this potential in the future.

6 Proposals for Future Research

The final chapter of this research intends to be the starting point for future projects that follow the trail that we started in 2012. So as to establish specific lines for continuation, we recover five points exposed in the conclusions section that included the weakest elements of this project, to transform them into possibilities for improvements.

These points are:

1. We haven't found a solution to the endemic lack of motivation on the part of museum educators to the activities related to documenting and archiving educational activities. This is vital to be addressed given that it affects the cycle of engagement that is responsible for the life-span of the museum education archive.

Archiving processes are often seen as purposeless when considering the interest of the educators to take the word out, and the usually slow the pace of archives. For this we propose a change in the approach to the archival process on the part of educators and archivists. Considering the archive as a living entity that can constitute a valuable resource for challenging our own practice is something many educators and archivists might be interested in using.

So as to encourage a lively cycle of engagement, a person in-between the educators and the archives would help to give it a dynamic approach that makes the process more appealing.

We recognize that it is easier to say than to do. Having studied the situation, this issue is a major priority if we intend to make archiving learning experiences a project in the long term and not an isolated initiative.

2. We consider that the technology we have used in the meCHive prototype (Web 2.0) is not the most suitable if we intend to open the platform to other museum education departments. It's search engine is weak and the participation can be achieved in other ways. A semantic web approach is probably worth exploring.

This approach would include a deep analysis of the author tools currently available like Omeka or DSpace. The semantic approach will guarantee the findability of objects even if the amount of them in the repository is high. Some museums are exploring Digital Asset

Management systems. The inclusion of educational materials as part of these initiatives might be a good change to have better technology behind the archival engines.

3. Almost all the sources of this research come from the USA and Europe. Few references come from other continents. This can lead to the false conclusion that only Europe and USA are affected by museum education memory loss. Even if this focus was the consequence of a snowball sampling and the fact that Europe and USA have a longer museum education history, we recognize that the results were polarized. Even if this has been completely unintended we consider it necessary to take a more global approach in future research.

4. After having finished this research, we wonder if the word "archive" captures what we have created. It definitely references the origin of the materials that are part of the online platform and the event. However, when creating the prototype we have put little emphasis on the organizational structure.

One of the absences in this research is the absence of a Thesaurus that makes links between the different concepts applied in museum education in each institution, so as to find common definitions. This tool would serve, not only as a scaffolding for the archival organizational structure, but also for communicating the museum education activity more efficiently.

5. Finally, we want to stress the point of the resistance that some institutions can present when proposing the creation of a participatory museum education archive. The archival institution has many restrictions that make a project of these characteristics difficult to implement. The accessioning dates for instance, mark a 20-year period for documents to become available. This fact contrasts with the user's interest in the most recent educational activity. Furthermore, the contents made available in the archive need to be in line with the institutional view. So as to avoid all these restrictions, this project has been created in contact with the institutions but in an independent manner so that its users could have a more direct control over what items were released and how.

We recommend that the archive serve as a common place for different institutions to upload their materials but have the archive as an independent entity. This would contribute to the idea of the archive idea as a free place for exchanges where institutional agendas or content control is not what rules it, but the interest of the people involved in the archive creation.

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8 Annexes

Annexes can be found in a CD attached to this text. Annexes include the following:

1 meCHive online platform

1.1 Introductory video

1.2 Online Platform Back-up

2 Tate's case study

2.1 Video

2.2 Presentations

2.3 Tate Finding Aid

3 Pedagogical Museum for Children's Art's case study

3.1 Video

3.2 me CHivé publication

4 Publications

5 Early Museum Education Photographs

5.1 MoMA (1937-1970)

5.2 Metropolitan Museum of Art (1910-1947)

